



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

<http://www.archive.org/details/1a12architectu04bostuoft>

(THE) ARCHITECTURAL REVIEW



Masters in Art

The best series of reference hand-books on the great painters and sculptors. Each part a concise but complete treatise upon the artist to whom it is devoted. 110 subjects. Send for list.

Price, Prepaid, 25 Cents

The ARCHITECTURAL REVIEW
COMPANY

144 CONGRESS ST., BOSTON, MASS.

American Gardens

Edited by GUY LOWELL

Still the finest work on this subject, which is treated from the standpoint of garden design, and not horticulture. Only a few copies of the edition remain.

Price, \$7.50, Express Paid

The ARCHITECTURAL REVIEW
COMPANY

144 CONGRESS ST., BOSTON, MASS.

Masters in Music

A reference-library in six volumes of the best classical music, with biographical, analytical and critical notes. The most carefully and intelligently edited work of its kind. Sold in small monthly payments.

Send for full information and terms

The ARCHITECTURAL REVIEW
COMPANY

144 CONGRESS ST., BOSTON, MASS.

Architectural Shades and Shadows

By HENRY MCGOODWIN

A complete treatise on the casting of architectural shadows, written in terms of plan, section, and elevation, so that a knowledge of descriptive geometry is not necessary. The book offers a course of study every draughtsman should take.

Price, \$3.00, Express Paid

The ARCHITECTURAL REVIEW
COMPANY

144 CONGRESS ST., BOSTON, MASS.

Vignola: Five Orders of Architecture

Edited by PIERRE ESQUIÉ

This work, with plates imported, mounted on cloth guards and handsomely bound, with a translation of the French notes, is the standard treatise on "the orders" adopted by nearly every architectural school in the United States.

Price, \$5.00, Express Paid

The ARCHITECTURAL REVIEW
COMPANY

144 CONGRESS ST., BOSTON, MASS.

Perspective: An Elementary Text-Book

By BEN J. LUBSCHEZ

A concise treatise primarily intended for home study by the beginner, but also of great value to the experienced draughtsman, particularly on account of its discussion of "Short Cuts and Special Manipulation."

Price, \$1.50, Post-paid

The ARCHITECTURAL REVIEW
COMPANY

144 CONGRESS ST., BOSTON, MASS.

Pen Drawing

By C. D. MAGINNIS

The most popular book we ever published. There are few works so tightly packed with the very best instruction for those who are studying the art of rendering in pen and ink, and none which have been more highly spoken of by those who have purchased it.

It's only \$1.00, Post-paid

The ARCHITECTURAL REVIEW
COMPANY

144 CONGRESS ST., BOSTON, MASS.

Letters & Lettering

By FRANK CHOUTEAU BROWN

The best work on the subject ever written. The present edition makes 15,000 copies, and every copy sold on the money-back-if-not-satisfactory basis.

Price, \$2.00, Post-paid

The ARCHITECTURAL REVIEW
COMPANY

144 CONGRESS ST., BOSTON, MASS.

Details of Building Construction

By CLARENCE A. MARTIN
Professor of Architecture, Cornell University

A series of 33 plates, models of two king drawings well as methods of construction. Bound in cloth.

Price, \$2.00, Post-paid

The ARCHITECTURAL REVIEW
COMPANY

144 CONGRESS ST., BOSTON, MASS.

English Household Furniture OF THE GEORGIAN PERIOD

A collection of 100 plates, 11 x 14 inches, reproducing selected examples shown in a loan exhibition at South Kensington Museum, held under Royal patronage, and containing some of the finest specimens of the period to be found in the United Kingdom.

Price, in Portfolio, \$10.00, Express Paid

The ARCHITECTURAL REVIEW
COMPANY

Portfolios for Supplementary Plates

We have prepared handsome cloth portfolios, lettered in gold, for collecting the supplementary plates on Modern English Churches and Modern English Country Houses. The portfolios will exactly fit the series when completed.

Price, Each, \$1.00, Express Paid

The ARCHITECTURAL REVIEW
COMPANY

A Glossary of Important Symbols

By ADELAIDE S. HALL

This little book is useful to designers of all classes only as a protection against using ornament which has a distinct symbolic meaning in places where the meaning would be ridiculous.

Price, \$1.00, Post-paid

The ARCHITECTURAL REVIEW
COMPANY

SMOKELESS BURNING OF SOFT COAL PROVEN MOST ECONOMICAL FOR HEATING.

It was not many years ago that a cloud of black smoke, grimly sailing from a stack, was considered an indication of prosperity. A smoky stack indicated a fire in the boiler. And a fire in the boiler meant that the wheels were moving.

But smoke is no longer considered desirable. The leading engineers of today all agree that smoke is an indication of wasted fuel. And so today the building owner is looking for the boiler that has thoroughly proven its ability as a smokeless boiler.

Many tests of the ordinary heating boilers have proven very conclusively that of the fuel fed into them not more than 60%, and usually less, is used for heat making purposes, the other 40% being wasted up the stack in the form of gases, rich in fuel matter, which were unconsumed or only partially consumed in the firebox of the boiler. As a contrast to the 60% efficiency obtained by the ordinary type of heating boiler is an efficiency of from 73 to 81%, which has been proven easily possible with a smokeless type of boiler even when fired with the help usually used in low pressure heating jobs.

Many tests have proven very conclusively that the figures above are thoroughly reliable.

In other words, a boiler which is capable of smokeless results burns its fuel so perfectly that it secures from 21 to 33% more heat from the same amount of coal than can be secured by a boiler which is not properly constructed to secure smokeless results.

This means that four tons of coal burned in a Smokeless Boiler will generate as much heat as five tons burned in the ordinary heating boiler. And in some cases 1½ tons of coal in a Smokeless Boiler does the work of two tons in an ordinary boiler.

This means that a city smoke ordinance need not even be considered by a building owner, simply because it means money in the pocket of every building owner to comply with the smoke ordinance. And even if there is no smoke ordinance enforced it means money in the pocket of the building owner to install a boiler that will give smokeless results, simply because it is only by installing such a boiler that he can prevent his fuel from being wasted.

The economy in the smokeless burning of soft coal has been proven to be so great that many cities, even in the heart of the hard coal district, have abandoned the use of anthracite in favor of soft coals.

About the only thing that can be said in favor of hard coal is that it can be burned in almost any type of boiler without smoke.

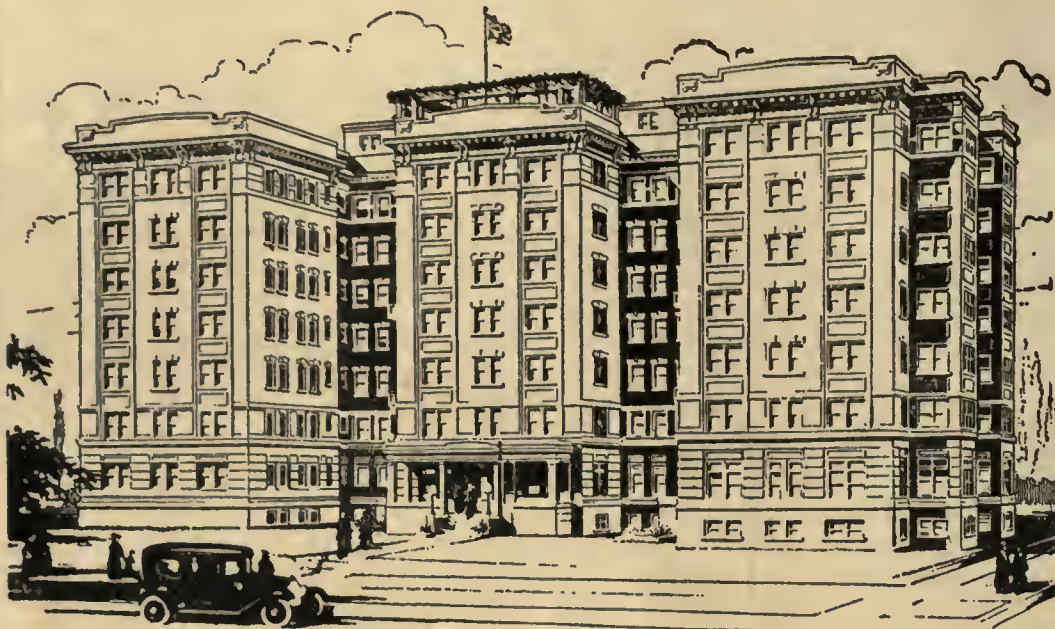
However, hard coal is the most expensive fuel that can be bought. The cheapest anthracite coal averages in price from \$1.50 to \$4.00 more than bituminous and in heating value it is usually less.

A dollar spent for soft coal actually buys more heat than a dollar spent for anthracite.

This means, therefore, that the installation of a boiler that will burn soft coal smokelessly actually saves fuel money in two ways.

First of all it permits the buying of cheaper and better coal, even in cities where a smoke ordinance is enforced.

Second, as shown by the figures quoted above, the smokeless burning of soft coal gives a boiler efficiency of from 73 to 81%, as compared to 60% efficiency, or less, in the ordinary type boiler burning other kinds of coal.



WEISNER

KEWANEE Smokeless Boilers Cut Heating Costs

You can't burn *any* coal so perfectly that none of it is wasted. But you can reduce that loss to practically nothing by burning bituminous coal in a Kewanee Smokeless Boiler.



KEWANEE GARBAGE BURNERS Turn Garbage Into Fuel

A Kewanee Water Heating Garbage Burner is a sure cure for all garbage ills. It burns the garbage *without odor* while it is still fresh—before it has a chance to decay and provide a dinner table for hosts of flies, rats and other disease spreading insects and vermin. It makes homes healthier—apartments cleaner and more rentable. *And it turns the garbage into fuel* using it to heat water.

That means money in the pocket of every building owner who has garbage to dispose of. It means money in two ways. It gets rid of the garbage, burning it without odor. That makes buildings healthier and more rentable. It cuts down hot water costs, because it uses the garbage for fuel.

The Blackstone, Omaha, Nebr.
Bankers Realty Investment Company, Designers
and Building Contractors.
Kewanee Smokeless Boilers and Kewanee Garbage
Burners Installed.

Years of experience have demonstrated to heating experts that most heating boilers burn less than 60% of their fuel—the balance of it being wasted up the stack. And it is that wasted fuel that makes boilers smoke.

Compared to this ordinary boiler efficiency of 60% is a proven efficiency of from 73 to 81% with a Kewanee Smokeless Boiler; which means a Kewanee gets from 21 to 33% *more* heat from a ton of coal than ordinary boilers.

If a boiler of the ordinary type burns 100 tons of coal a year, to heat a building a Kewanee Smokeless will heat the same building with from 70 to 80 tons of the same coal. And with coal worth \$3.25 (an average cost of soft coal) the saving of from 20 to 30 tons means an actual saving of from \$65.00 to \$97.50 every year. That saving will soon pay for the heating plant and then be paying a yearly profit.

Our booklet "Cutting Coal Costs" gives some facts and figures showing how the smokeless burning of soft coal cuts heating costs. A copy will go to you upon request.

KEWANEE BOILER COMPANY

KEWANEE, ILLINOIS
Steel Heating Boilers, Water Heating Garbage Burners Chicago, New York, St. Louis
Kansas City, Minneapolis

PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

WHENEVER an opportunity offers to arrange for the exclusive publication of a structure of unique and monumental importance, it has always been the policy of THE ARCHITECTURAL REVIEW to endeavor to undertake such publication for the benefit of its readers. While realizing that comparatively few members of the profession may ever have the opportunity themselves to undertake work so important and large in scale, the Publishers nevertheless believe that it is only through the study of such important works that most practitioners can maintain an alert intelligence and remain abreast of the times in their profession. Realizing also that comparatively few American architects can have the opportunity of viewing in person work of this sort, THE ARCHITECTURAL REVIEW, in carrying out this policy, strives to portray such structures with a thoroughness that will serve to satisfy this professional and educational demand. In so doing not only do we obtain a judicious selection from the more important working drawings and scale details, but we also endeavor to show, by means of a complete photographic record, the structure as it appears to the eye when completed. Lacking only in its effects of color, therefore, our subscribers can obtain from this number as full a realization as they would be able to obtain from a visit and close inspection of the actual building itself. Therefore have we given more than our customary space to presenting the problem of this Temple of the Scottish Rite and its architectural solution, as it has been developed by Mr. John Russell Pope, the architect, in our National Capital, at Washington.

The February ARCHITECTURAL REVIEW will contain the final instalment of Mr. Joseph Linden Heacock's article on "Philadelphia Ledge-Stone Work." This instalment will further be illustrated as lavishly, and the subjects will be shown at as large a scale, as in previous instalments, which has proved to be no small part of the value of these articles. As has before been the case, a certain number of the supplemental plates will also be given to showing as many different uses of the material as may be possible, including an United States Post-office at Bristol, Pa., that has recently been constructed by Messrs. Heacock & Hokanson.

The Publishers are planning an issue of THE ARCHITECTURAL REVIEW which will deal with the subject of schoolhouses in much the same way that the problem of the factory was handled by Mr. Wallis in our last October issue — viewing the schoolhouse freshly as a practical problem intimately concerned with the life and progress of the American community, and questioning how far individuals practising in the profession have realized its

FIFTY DOLLARS REWARD

is offered by THE ARCHITECTURAL REVIEW, 144 Congress Street, Boston, for information that will lead to the belief and conviction of any live Chapter of the American Institute of Architects, or any local Architectural Club, which has held a special or monthly meeting prior to the first day of January, 1916, at which local newspaper men were present as honored equals and invited guests, and which was designed to acquaint them with what the architect stands for in his community, and help the architect to realize what the representatives of the press consider to be "news" in architecture.

Much of the misunderstanding as to the proper appreciation on the part of the public of the profession of architecture, and the responsibilities and duties of an architect, to them as individuals and to their community, lies in the absolute divorce at present existing between the dignified isolation of the profession and all ordinary and customary channels of human communication. If the press could be brought to rightly understand the professional attitude of the architect, they would gladly co-operate with him in placing his important work intelligently before their readers, and giving those responsible for it all due and proper credit. Would it not better pay you, personally, and in the long run redound to the better credit of your profession, to go to the necessary bother of meeting this other "servant of the public" at least half-way in coming to a common understanding?

importance and aided in solving the problem as frankly as it demands. We are anticipating publishing this article in the March number; and we are inviting all our subscribers to assist us in providing it with proper and telling illustration. We want all who believe in the future development of American architecture to send us both *good* and *bad* examples of schoolhouse designs, found either at home or abroad; good and bad from the point of view of arrangement and plan, as well as judged merely from the standpoint of their external appearance. If you have yourself done a *good* schoolhouse, will you please send us both photographs and plans? If you know of good schoolhouses done by others in your locality, will you give us that information, so that we may write to the designers direct? If you can contribute a notably bad example of schoolhouse design or arrangement, that assistance will also be greatly appreciated!

Aided by our subscribers, we can accomplish a great deal more for the advancement of the profession of architecture than we possibly can accomplish without their assistance. If you believe in the vital relation of architecture to life, and in the opportunities presented to the profession in America, will you

assist us in dramatically presenting the merits and demerits of the present system to our readers within the profession, and to those of the outside public who can also be reached through our pages? The Editor will greatly appreciate receiving personal letters of suggestion or information in answer to this appeal.

An architectural competition for a working-man's home, to cost \$3,000 complete, exclusive of the land, has been announced by the "Complete Building Show," in Cleveland, February 16 to 26, as being conducted under the direction of the Cleveland Chapter of the American Institute of Architects, in co-operation with the Chamber of Commerce, Cleveland Art Association, Builders' Exchange, Society Advocating Fire Elimination, and other civic bodies. It is hoped that the competition will bring out solutions of the most practical kind, in spite of the fact that the rules call for a six-room house, with a basement under its entire area. Seven prizes, amounting to \$400 in all, the first prize being one half of that amount, are announced; and full instructions may be obtained from the Complete Building Show Company, 356 Leader News Building, Cleveland, Ohio.

Subscribers to THE ARCHITECTURAL REVIEW are informed that Volume III — Volume XX old series — has been completed with the issue previously published, dated December, 1915. Volume III consists of but nine numbers, dated, respectively, January, February, March, and April, 1914, and August to December, inclusive, 1915.

This present issue begins the fourth volume. This arrangement has been adopted so that the fourth volume may be started with the January number. All subscriptions on our books will be extended so that every subscriber will receive the full twelve numbers to which his subscription entitles him.

The New York State Board for the Registration of Architects has instituted a competition to secure a design for a certificate which they hope to have of a character and quality worthy the profession. Certificates are to be designed for reproduction as steel engravings, which are to be printed on parchment sheets 8" x 10" in size. The drawings are to be rendered in India ink on white bond paper of the size of 12" x 15"; 12" being the upright height. The competition is restricted to artists, architects, or other designers either living or doing work of any kind in New York State, whether in school or in business. The drawings are to be delivered on or before the first day of March to D. Everett Waid, 1 Madison Avenue, New York City, to whom all inquiries for complete information in regard to the competition should be addressed.



"HOMEWOOD"

Baltimore, Maryland.

Built in 1809. Now the
Administration Building of
Johns Hopkins University

FIGURING value in terms of service, the most economical wood
for home-building is

WHITE PINE

It works more easily and lasts longer, when exposed to the weather, than any other wood; and once in place it "stays put," even after years of exposure in the closest-fitting mitres and in delicate mouldings and carvings.

If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

The fourth number of the White Pine Series of Architectural Monographs, published bi-monthly under the personal direction of Mr. Russell F. Whitehead, formerly editor of "The Architectural Record" and "The Brickbuilder," will be mailed February first. The subject will be "Colonial Houses of the Middle and Southern Colonies," with article on the "Colonial Renaissance" by Frank E. Wallis, Architect.

If you are not receiving the monographs, and you feel interested in having them, kindly advise Russell F. Whitehead, 132 Madison Avenue, New York City, who will be pleased to furnish you with the fourth and all subsequent numbers.

Representing
The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and The Associated
White Pine Manufacturers of Idaho

*WHITE PINE BUREAU,
1142 Merchants Bank Building, St. Paul, Minn.*

The Architectural Review

Volume IV (Old Series, Vol. XXI)

January, 1916

Number 1

The Temple of the Scottish Rite

Washington, D. C.

John Russell Pope, Architect

THE Temple of the Scottish Rite is located on the corner of the Avenue of the Presidents (16th Street) and S Street, about a mile distant from the White House, in Washington, D. C. It has been designed by Mr. John Russell Pope to serve as the headquarters of the Supreme Council of Scottish Rite Freemasonry for the Southern Jurisdiction of the United States, and was completed and dedicated the eighteenth of October last.

The building stands upon a plot about 250 feet square, and piles up massively and with dignity from all four sides. It is the further intention to develop a background of tall trees,—of which the two poplars now in position are the first,—that will eventually provide an appropriate setting for the building. In further emphasis of this intention Mr. Weinman's two immobile sphinxes, symbolizing "Power" and "Wisdom," on each side of the upper flight of steps approaching the entrance that they guard, reproduce in sculptural fashion the two larger flanking projections containing the first-story offices, that frame in and enclose the platform before the entrance in a way that, architecturally, reflects the sculptured forepaws of the animals beneath. More than this, the larger lower platform, from which the steps up to the building are approached, is backed by two flanking walls that, as frankly, express the emphasis placed by the designers upon this principal front—and here also begin the first of the masonic symbolisms consistently employed throughout the design. These granite steps rise in groups of three, five, seven, and nine to the terrace in front of the entrance; and the monolithic columns around the principal story above are 33 feet high as well as just 33 in number.

Across the platform, in front of the main doorway, is an inscription set into the granite floor slabs in letters

of bronze: "The Temple of the Supreme Council of the Thirty-third Degree of the Ancient and Accepted Scottish Rite of Freemasonry for the Southern Jurisdiction of the United States, Erected to God and Dedicated to the Service of Humanity. Salve Frater!" The scale of the structure is hardly shown by these photographic illustrations. It requires closer study and examination before one can realize the fact that the stone platform at the top of the monumental pylon is over 100 feet above the sidewalk below.

Externally, this building—developed from the well-known mausoleum erected by Queen Artemisia at Halicarnassus for the

tomb of King Mausolus—is so treated as to front entirely upon the Avenue of the Presidents, the rear elevation frankly displaying the staircase, which is so arranged as to remain external to the massive pylon, entirely given to containing a single central room on each of its principal floors. On the first entrance floor this entire central space, practically a big hall, is termed the Atrium; and from the side opposite the entrance doorway rises the staircase to the floor above, back of which is placed the curving stack-room, with bronze stacks, containing a rare and unique collection of books on masonic lore; with the Reading-room on one side balancing the Supreme Council Chamber upon the other. On this floor the Atrium is flanked at right and left by two suites of offices, being in the one case for the use of the Sovereign Grand Commander and in the other for the Secretary General. These suites are, in arrangement and finish, substantially alike; and the photograph of the Grand Commander's reception-room mantel is practically duplicated in the room upon the opposite side of the structure. The basement contains a large Banquet-room beneath the



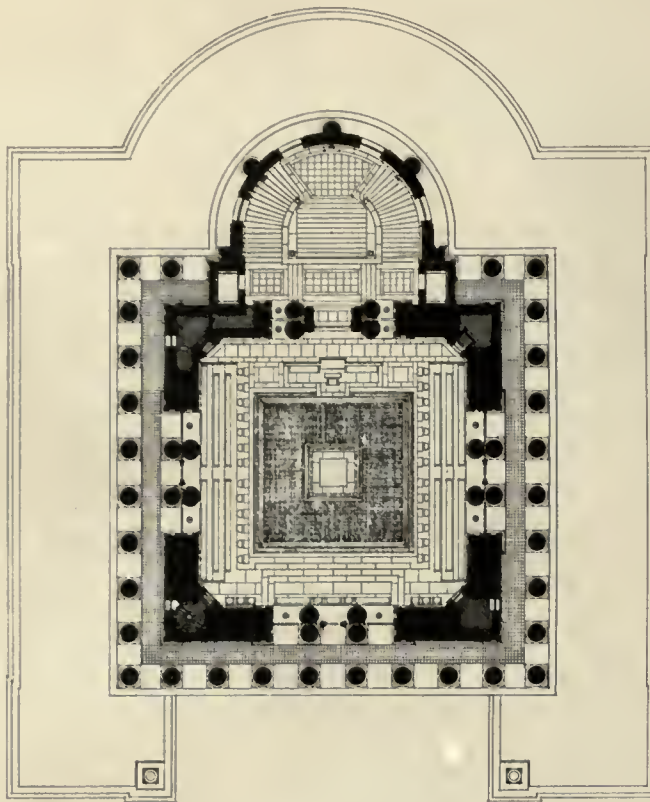
Detail View of Entrance Doorway

Atrium,—with offices, kitchens, and other dependencies,—while the sub-basement is occupied by the elaborate mechanical plant and the machinery necessary to carry on the structure and its offices.

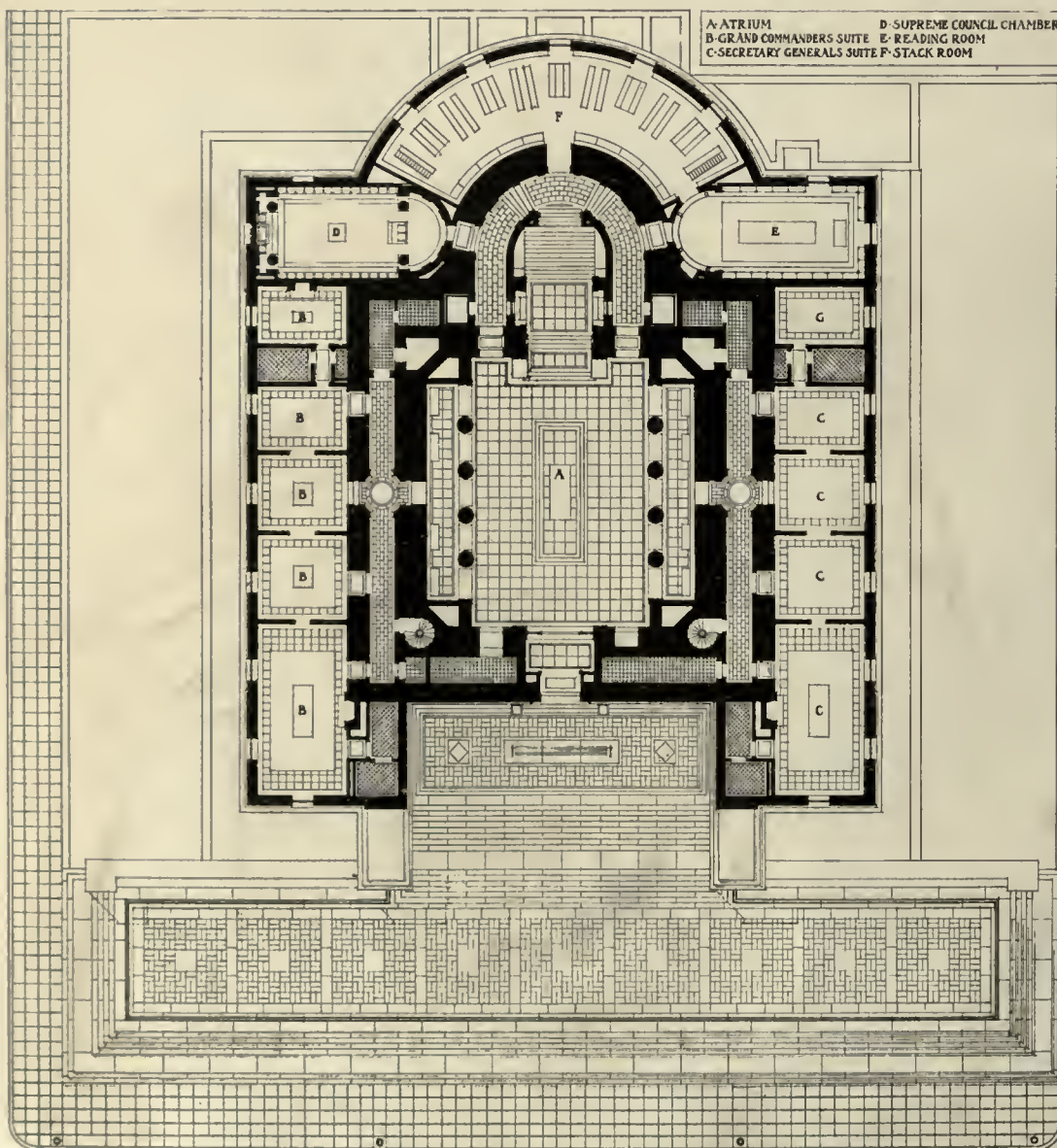
The staircase, as it rises from the entrance floor, divides into two side runs to reach the landing in front of the Temple Room, to which the entire upper portion of the structure is devoted, the only other principal feature being the organ, which is absolutely hidden, being placed in the roof space over the staircase, opening into the big auditorium through a grille invisibly placed in the high arching ceiling—even the console being cleverly made a part of the walnut screen before the great doorway. The acoustics of this room are perfect, which is very unusual in a domed room. The music does not seem to come from any apparent direction, but instead appears to flood the room with sound.

Built as the headquarters for the entire Southern Division of the chief masonic order in the United States, every regard was paid to permanency, durability, and that enduring massiveness that would aid the monumental aspect of so pretentious a structure. The principal use of the large Temple Room—and of the building—is to house the impressive ceremonies that occur actually only every other year, although it will often be used in between for other masonic rites, and the offices will of course be made use of at all times in carrying on the work of the Council.

In the Atrium the walls are of limestone, with the recesses plastered and tinted a tanish tone, above a marble dado; with a frieze painted in Greek decoration, partly inspired by such painting as exists, and partly by the terra-cotta vases. The ceiling is finished with heavy beams of



Principal (Temple) Floor Plan



Entrance Floor Plan

oak brilliantly touched in with a colored decoration that reiterates Greek forms, while repeating tones found on the outer cases of Egyptian *sarcophagi*. The recess behind the four huge polished green Doric columns of Windsor granite extends down both sides of the room. The floor is of Tavernelle marble, with a border, and a center of Tinos, upon which rests a huge table of Pavanazzo, matching the seats in the aisles on either side.

The war making it impossible to get certain European marbles—particularly the black marble ordinarily obtained from Belgium—it was necessary to find American substitutes; and in so doing neither the beauty nor the architectural effectiveness of the structure has been sacrificed—the required black marble, for instance, being obtained from a Virginia quarry never worked for this purpose before, but which nevertheless proved fully equal in appearance and beauty to the imported article. For the Temple Room above, substantially the same materials are

used: green Windsor granite for the ten columns, walnut for the furniture, a polished black marble mosaic floor, with white mosaic border and lines of inlaid bronze, and a central altar of black and gold upon a black marble step. The walls are of limestone to the top of the entablature, which is highly ornamented and carries a black marble frieze inscribed with a bronze lettered inscription. Above this is a painted plaster dome, almost doubling the actual height of the room's walls, tinted or "stippled" in color in the *pointillage* manner.

Russian walnut has been used for most of the woodwork, such as in the Temple Room, the principal rooms in the two suites of offices on the first floor, and some of the furniture; with oak for the Atrium ceiling and

the Reading-room on the main floor. Bronze has been utilized where metal was required, for the stacks, the Temple Room column bases and capitals, doors, grilles, ornamental brackets, and fittings. Except the canopies over the thrones, woven materials have generally been set aside for others more permanent—leather, for instance, being frequently substituted; and the walls are generally cased with limestone, Caen stone, or marble, touched with color or embellished with bronze.

It is interesting to know that not only the architectural motives but everything in the building was especially designed and made under the architect's direction. The fixtures, the furniture, the rugs, were elaborately studied and carefully developed in this way. In the earlier studies the big Temple Room, in the upper portion of the building, was enclosed with solid walls, in front of which ranged the columns of the main colonnade. As the



Forecourt, Taken from Top of the Side Pylon

sketches progressed, however, these walls were opened out, providing a space for the bronze grilles shown in the photographs, and, incidentally, also providing the opportunity for a most unusual and beautiful lighting scheme. The big Temple Room can be lighted in a variety of ways: from the bowls of the standards set around the room, when the light is picked up and reflected in the folds of the curtains overhead; from colored lights placed in the top of the dado between the columns, which supplement the bowl illumination with greater volume of light and differing color tones; from the glass skylight, set far above in the apex of the egg-shaped arched ceiling; from a trough above the cornice surrounding the room; and finally, and perhaps most weirdly of all, from the lights placed back of the colonnade outside the grilled windows—the effect of which, seen from without, is indicated in one of the smaller text views.



The Reading-Room



THE TEMPLE AT NIGHT



A CORNER IN THE FORECOURT, EARLY MORNING

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



DETAIL OF EXTERIOR ALTAR



SPHINX AT RIGHT OF DOORWAY, SYMBOLIZING "WISDOM"

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



STAIRWAY LEADING FROM ATRIUM TO THE TEMPLE ROOM ABOVE



THE TILER'S SEAT, OUTSIDE ENTRANCE TO THE TEMPLE ROOM

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



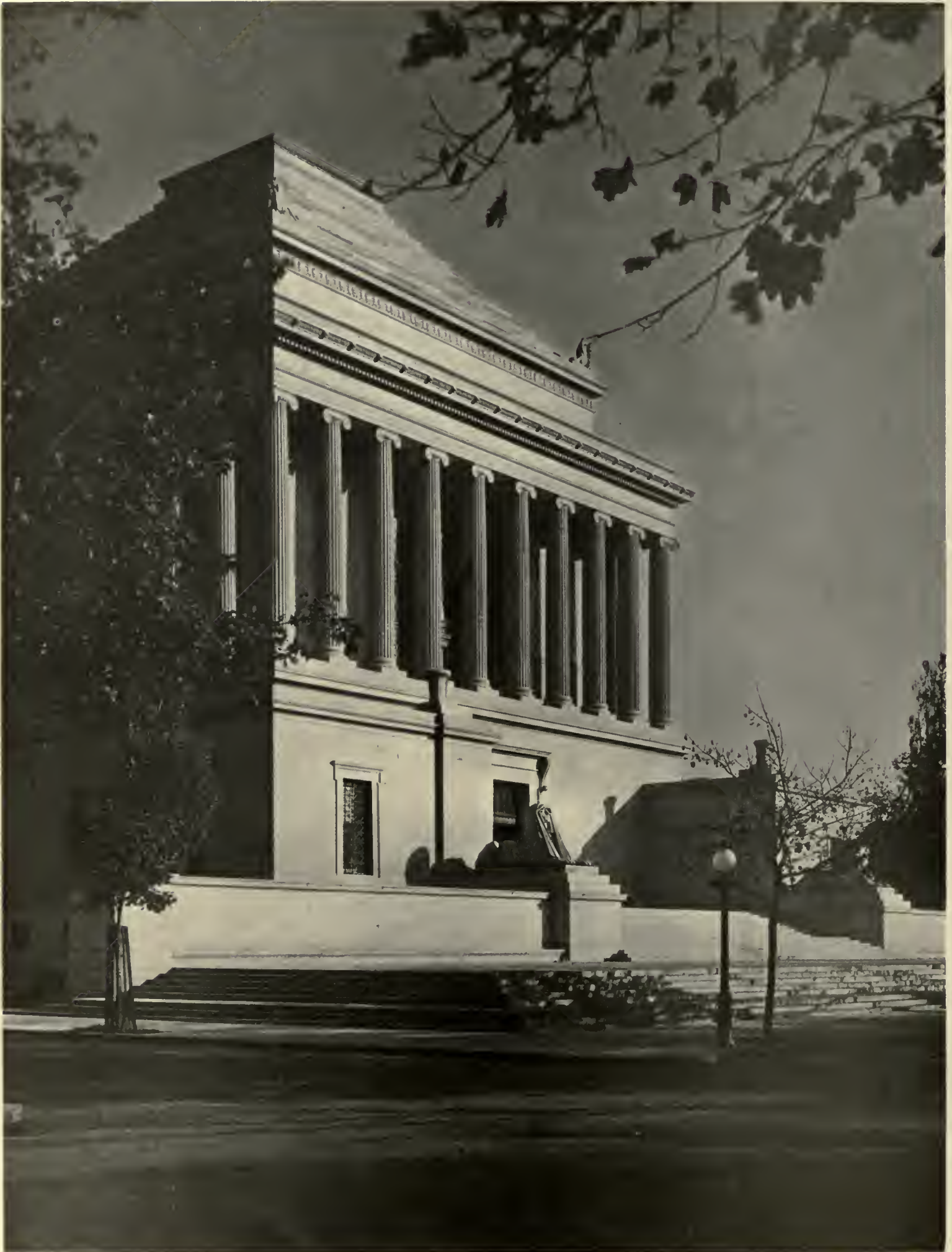
DETAIL VIEWS OF THE STAIRWAY AND HALL



THE ATRIUM OR ENTRANCE HALL
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



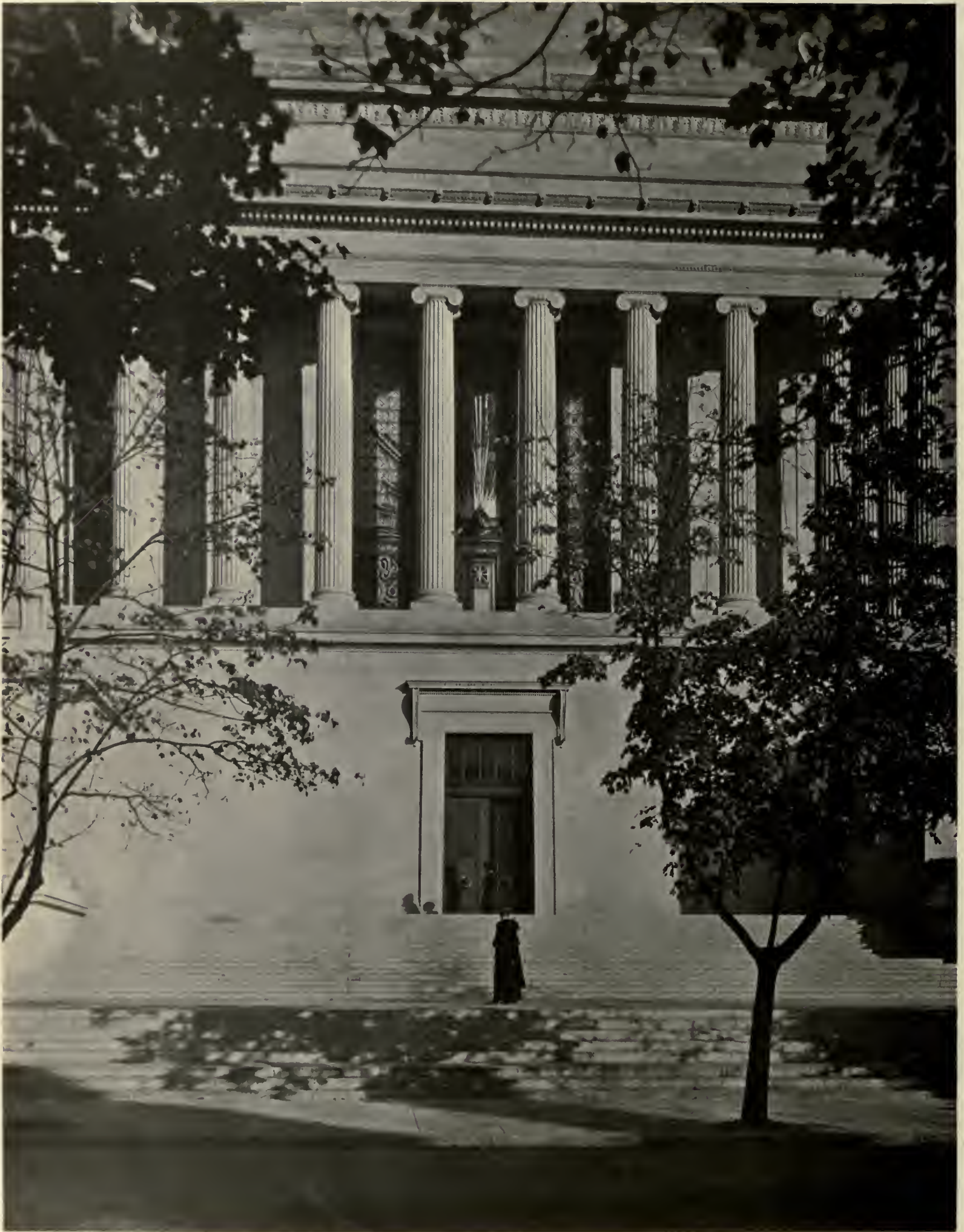
THE SIDE AISLE OF THE ATRIUM, BACK OF THE GREEN GRANITE COLUMNS
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



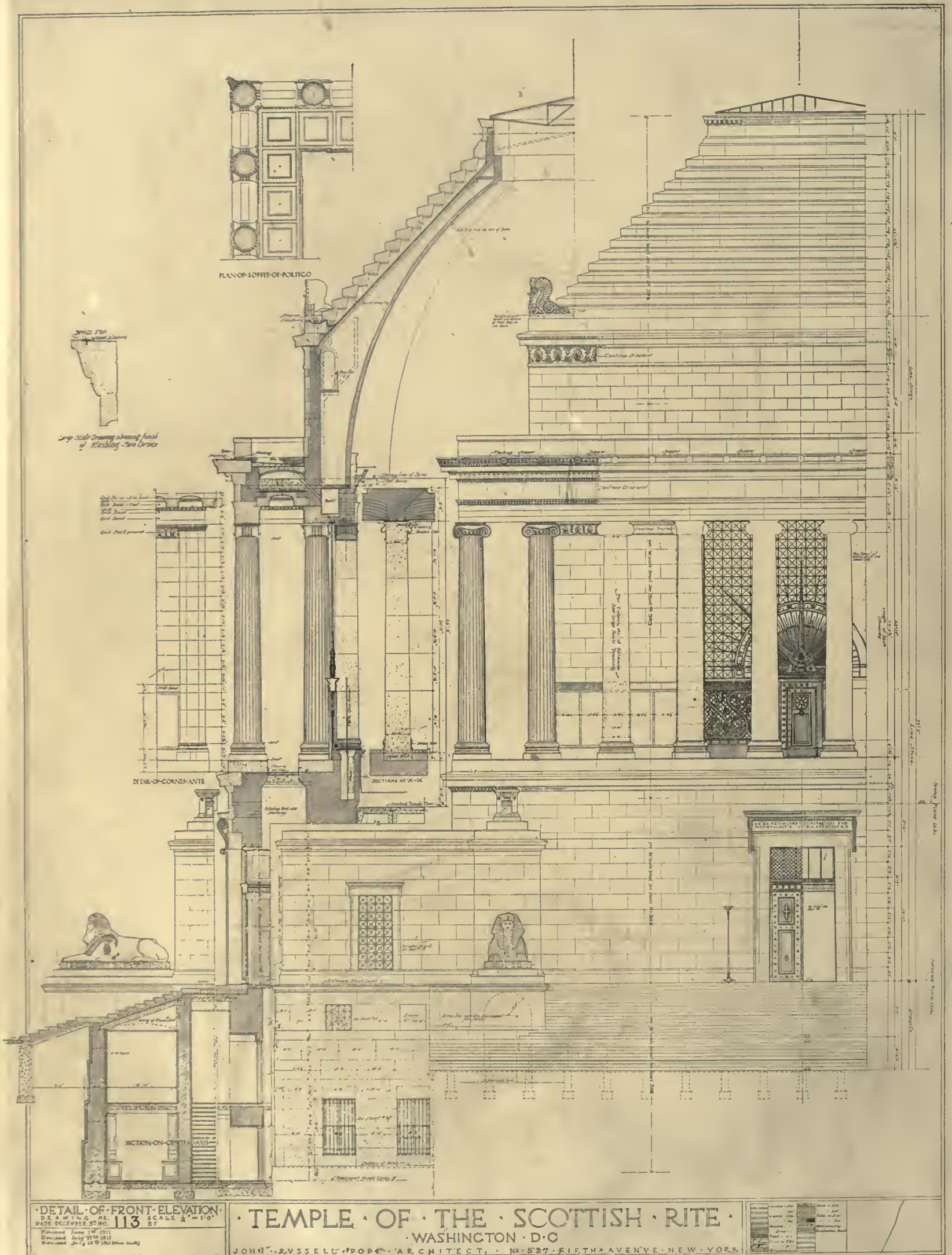
THE TEMPLE FROM THE NORTHWEST
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



THE TEMPLE FROM THE SOUTHWEST
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT

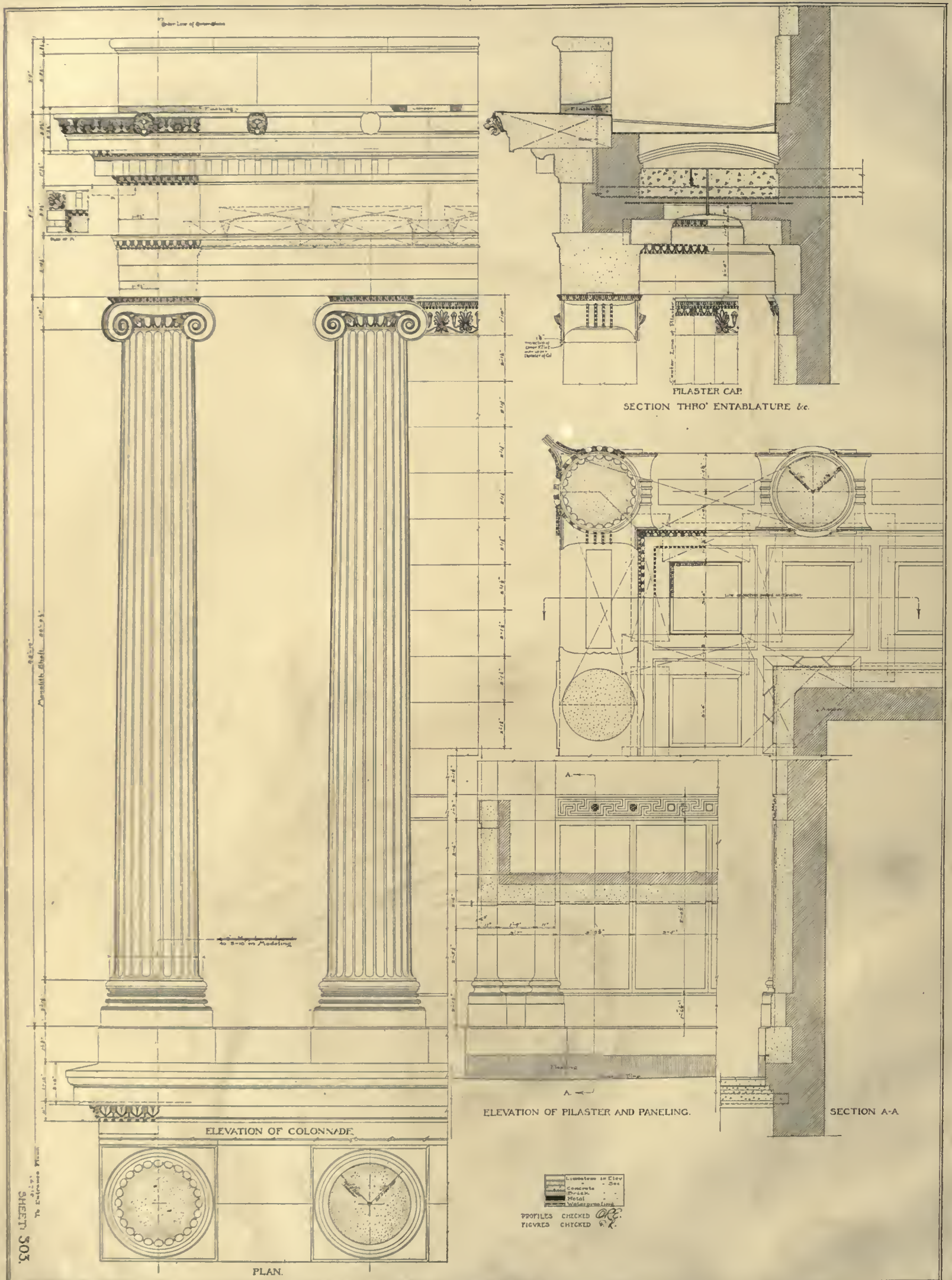


WEST, OR PRINCIPAL, FRONT
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



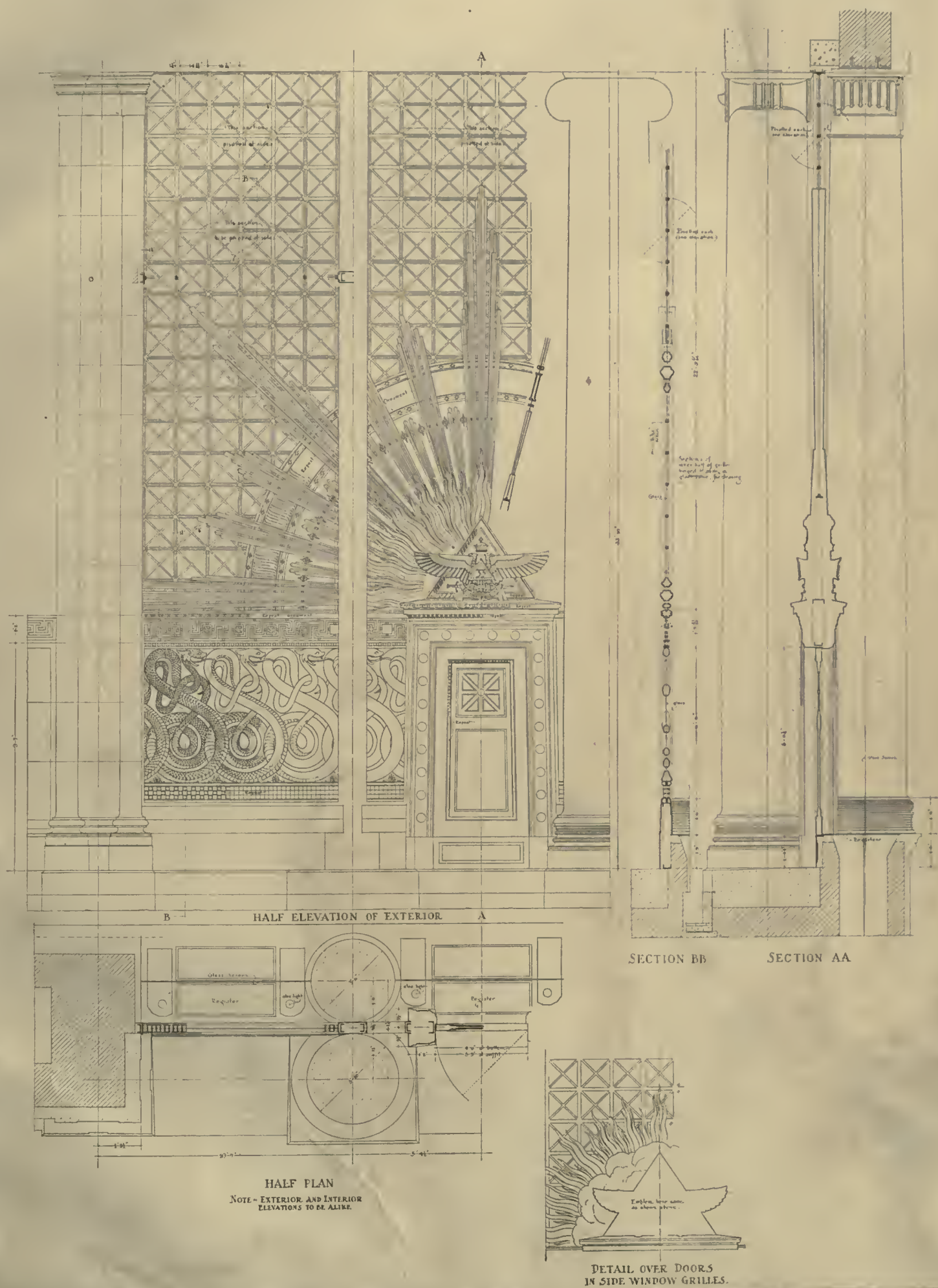
DETAIL OF FRONT ELEVATION. ONE-SIXTEENTH-INCH SCALE
 TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE ARCHITECT



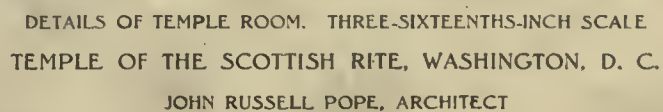
DETAIL OF COLONNADE. THREE-SIXTEENTHS-INCH SCALE.
 TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

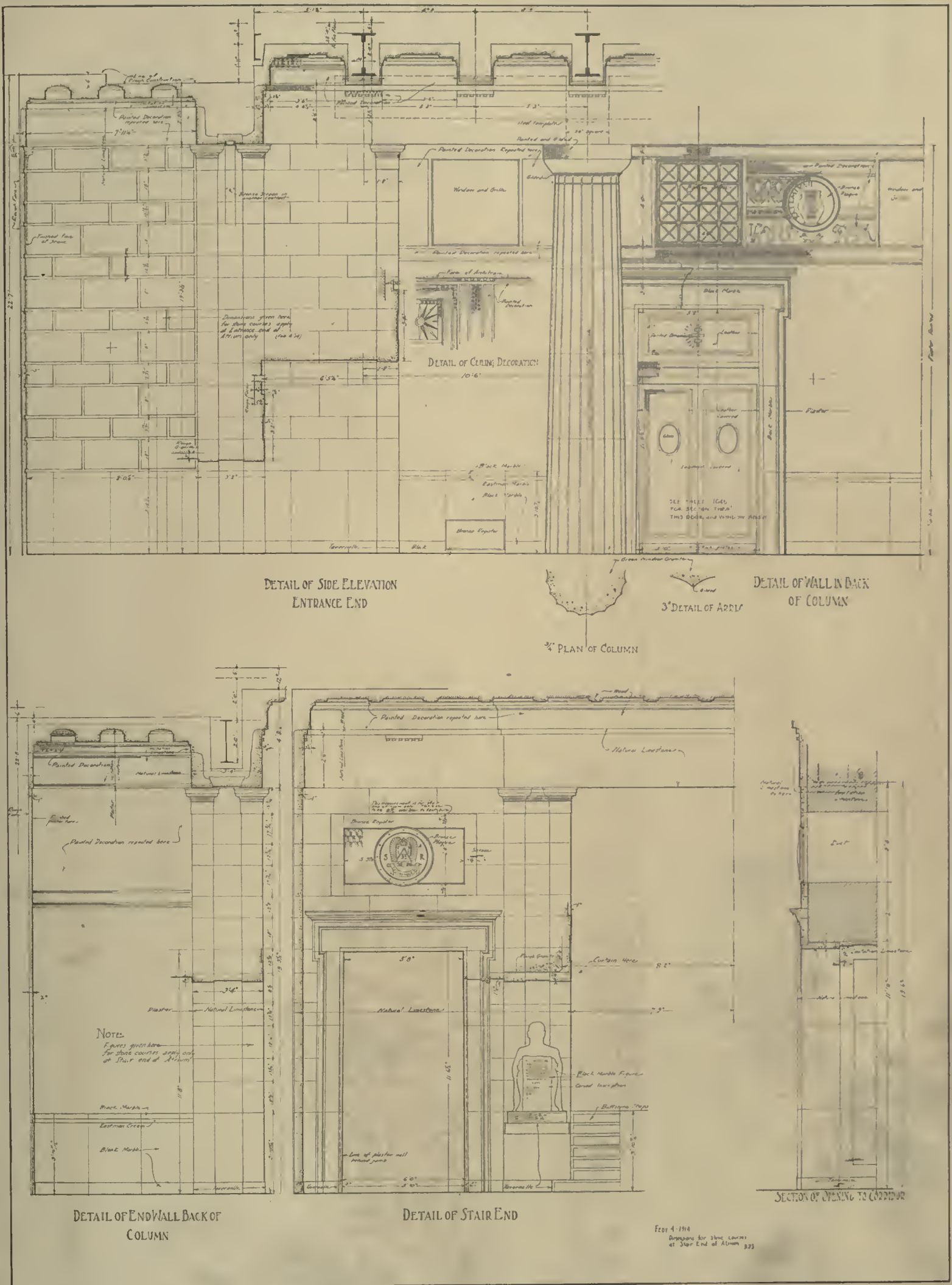
JOHN RUSSELL POPE ARCHITECT



ORNAMENTAL BRONZE GRILLE IN TEMPLE ROOM (IN FRONT ELEVATION). THREE-SIXTEENTHS-INCH SCALE.

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.





DETAILS OF ATRIUM. THREE-SIXTEENTHS-INCH SCALE
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



DETAIL VIEW OF ATRIUM
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



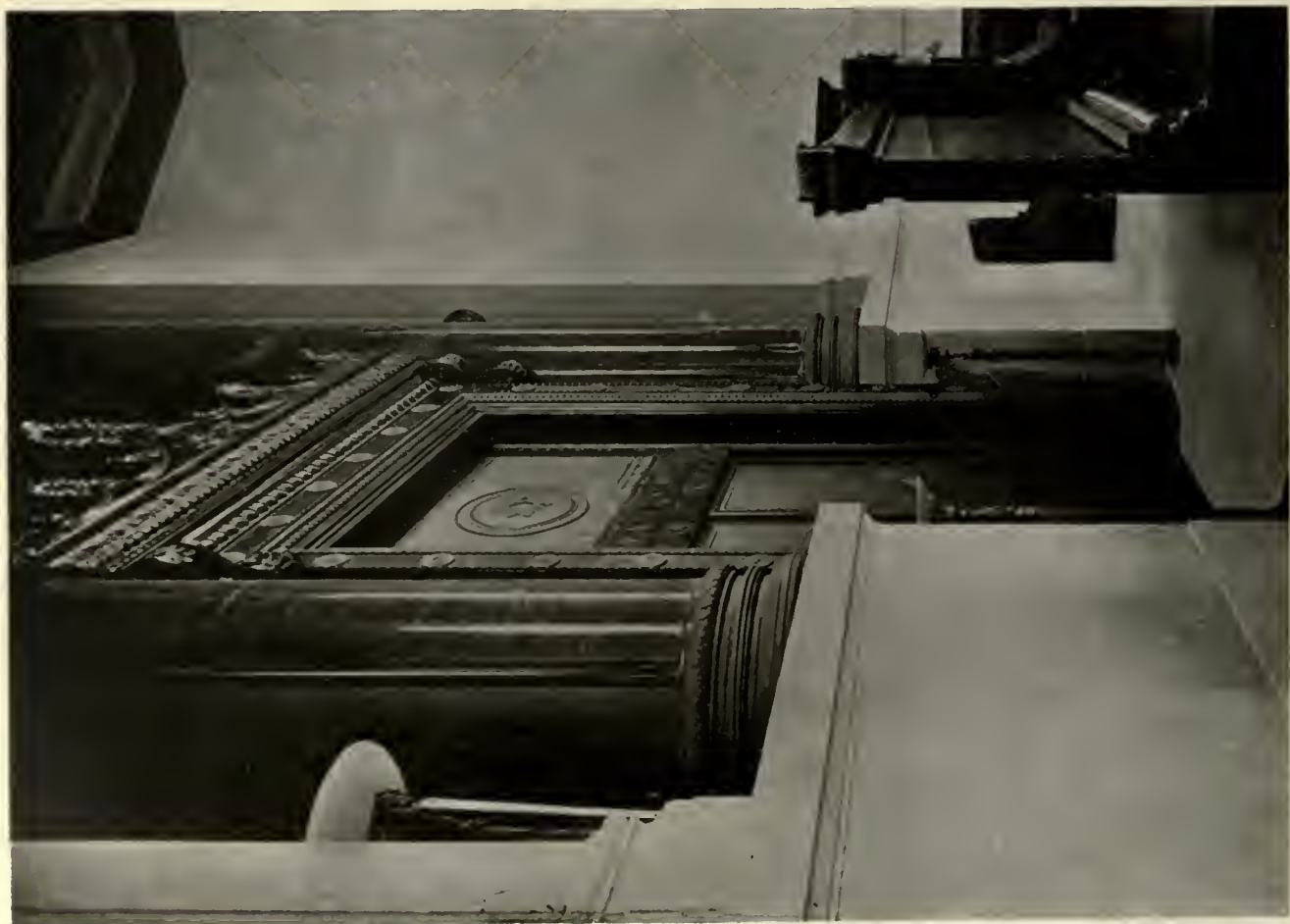
THE SUPREME COUNCIL CHAMBER
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



ENTRANCE SIDE OF THE TEMPLE ROOM
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



THE GRAND COMMANDER'S THRONE IN THE TEMPLE ROOM
 TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
 JOHN RUSSELL POPE, ARCHITECT



THE GREAT DOORWAY IN THE TEMPLE ROOM



DETAIL OF BRONZE WINDOW-SCREEN IN THE TEMPLE ROOM

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



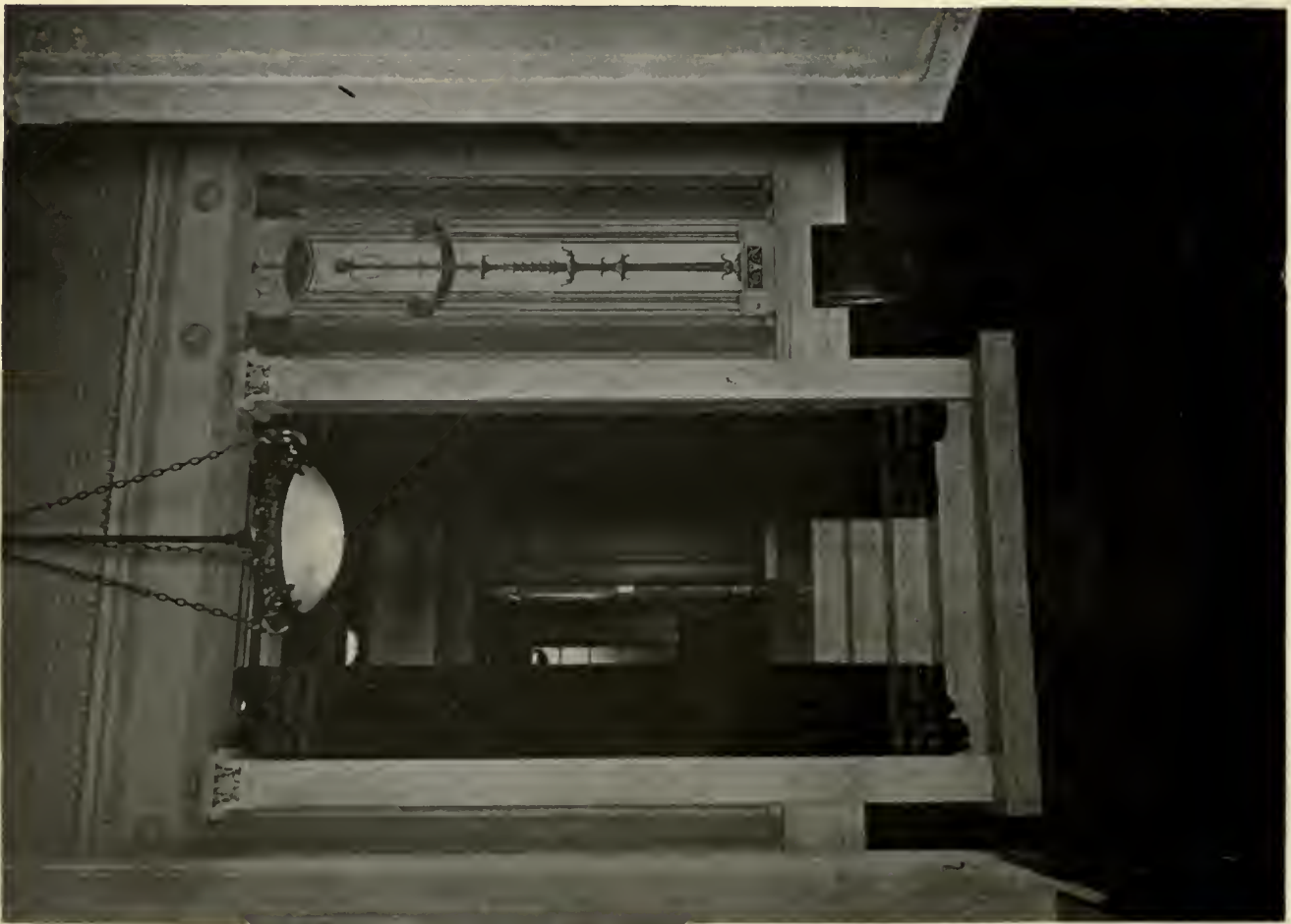
IN THE TEMPLE ROOM



THE ALTAR IN THE TEMPLE ROOM

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



OPENING TO SIDE ROOMS FROM BANQUET-HALL

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



FIREPLACE IN THE OFFICE OF THE GRAND COMMANDER

The Architectural Review

New Series, Volume IV, Number 1

Old Series, Volume XXI, Number 1

JANUARY, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President Henry D. Bates, Treasurer
Frank Chouveau Brown, Editor

Publishing and Subscription Office
144 CONGRESS STREET, BOSTON

Advertising Offices
ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK
58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

PLATES

PLATES I.—XII.—TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C. (ELEVATIONS, DETAILS, SECTIONS, AND PHOTOGRAPHIC VIEWS) — JOHN RUSSELL POPE, ARCHITECT.

THE success of the Philadelphia Chapter of the American Institute of Architects in obtaining from their civic authorities the opportunity — and the responsibility — of restoring their historic architectural monuments has just been supplemented by the very recent success of the Boston Society of Architects in winning a similar opportunity in the case of the alterations threatened to Faneuil Hall in their own city of Boston.

About twenty years ago something near \$100,000 was expended in partially rebuilding and fireproofing this historic structure; that labor of preservation being carried on, with care and discrimination, under the control of a firm of architects of established ability and creditable reputation, as the results still exist to prove. Oddly enough, perhaps from some failure of the appropriation, this work was interrupted before its completion; with the result that the basement and first story now display the unprotected under surfaces of wooden joists and supporting iron beams; of crumbling carrying walls cased with many courses of dry and punky sheathing, and — both these stories being daily used as markets — the spaces out of public sight are jammed with old packing-cases, burlap, sacking, and saw-dust; while it is the common custom of the lessees, in inclement wintry weather, to obtain local amelioration by use of the easily overturned portable oil stove, and other equally dangerous temporary means of supplying light and heat!

The upper stories are used by a military organization locally regarded as having perhaps long outlived its sphere of militant "preparedness." They pay no rent; and they, too, litter attic and eaves with old lumber, table-tops, and tressles, and do their individual and collective best to increase the avoidable fire risk. An over-zealous official, suddenly awakening to the possible fire danger of these conditions, demanded the construction of fire-escapes upon the building, utterly disregarding the fact that such metal additions to the exterior of Faneuil Hall would hardly add to its architectural or historic interest, or to its national esteem. The easy alternative of blasting the Artillery Company out of their accustomed trenches into other and more modern banqueting quarters apparently has not yet occurred to any of those great political minds that have thus far been brought to bear upon the problem!

In laudable attempt to emulate the example set the profession by the Philadelphia Chapter, the Boston Society of Architects public spiritedly offered to appoint a committee of its members, that would serve free of cost to the city, and undertake to see that all necessary changes were made properly, economically, and in such a manner as to preserve the archi-

tectural value, historic interest, and associations of this one-time "Cradle of Liberty." Perhaps not knowing how completely similar methods of restoring Philadelphia Independence Hall and Square and the old New York City Hall had met with official appreciation and public success, the Mayor long has hesitated to entrust the Boston Society of Architects with the entire charge of this work that they, in their proffer, demanded; while certain influences had apparently been endeavoring to obtain permission for the work to be carried on under the sole supervision and control of an individual whose lack of architectural training and general inability to recognize the fundamental structural essentials of the problem was expressed by his idea of "fireproofing" exposed wooden floor joists by covering this open wooden ceiling with metal, and painting its under surface — as had, in this case, been advised!

The result of the Society's stand has been at last to bring the city officials around to their point of view; and an agreement has finally been completed whereby, in case it is possible for the city to appropriate the sum necessary to complete the restoration and fireproofing of Faneuil Hall, the offer of the Boston Society of Architects to prepare the necessary plans and specifications will be accepted, and they will also be responsible for seeing that the work is properly carried out in accordance with those plans; the obtaining of estimates and letting of contracts being handled by the Superintendent of Public Buildings.

This arrangement promises better results than have recently been obtained by citizens of Boston in upholding their legal rights and preserving unspoiled their architectural heritage! Within a few years Bostonians have seen another historic architectural monument, the famous Bulfinch State-House, defiled and desecrated in many ways — its most recent and perilous adventure being associated with the successful political jobbery of rebuilding it into an advertisement of local marble interests by constructing far-flung wings of New England marble, and shoddily attempting to imitate their color on the Bulfinch front by coating it with near-white paint! All under the specious reasoning that monumental architecture should always be white in color, and that by these means only could this modest old Colonial structure be made to seem as pretentious and grandiose as other State capitals of unfortunate architectural fame! Not only did the false logic and fallacious sophistry of this attack pass without protest from an effete and indifferent community; but it was also found impossible to obtain any effective comment from an equally inert and subsidized local press. More than that, after the Boston Society of Architects had united as a body to associate two of its trusted members with the design of the work, in order to assure the preservation and protection of this unique architectural inheritance, these men have not scrupled to permit their names to be used while "standing for" this flagrant case of architectural miscegenation. And, having thus defaced the simple dignity and naïve individuality of this one existing relic of the governmental architecture of a Colonial generation, and irrevocably erected this blatant proclamation of the present generation's lack of reverence, sense of proportion, propriety, or taste, they then desire to rearrange the Common elms to open up a vista so as still further to expose this architectural impropriety to the abashed gaze of all who pass it by.

Even the one-time sacred Common, — where but a few years ago the citizens united successfully to prevent a very small portion of their community cow-pasture being used for a free site for a high-pressure pumping-station; and have again, within a month, overwhelmingly voted against giving up any portion of its borders to widen the crowded traffic streets that now surround it on four of its five sides, — supposedly maintained by statute law safe from harm forever, has, before the public vote had been fairly counted and registered, been misused by its official guardians, the Park Commission (in consistent expression of the typical American city officials' "public bedamned" attitude). They have quietly, in the dark o' night, commenced a "Public Convenience" station — adapted, by an uninspired architectural genius with a rare feeling for propriety, from the "Temple of Love" at Versailles! — in defiance of public desire, and even of the City Art Commission, whose approval of designs is supposed to be required by law before they can be carried out!

(From "The Brickbuilder")



Episcopal Chapel, Westbury, L. I.
John Russell Pope, Architect

As usual, domestic architecture predominates among the subjects published in the architectural periodicals last month, only *The Brickbuilder* introducing an intentionally different element in the miscellaneous group of church designs contained in its December number, along with articles by Dwight H. Perkins on the School Building as a Social Center, by Mr. Price on Native Woods for Interior Finish (concluded), and on the Heating and Ventilating of Churches. All the illustrations are of churches, and include a small (stone) chapel at Westbury, L. I., by John Russell Pope; the Plymouth Congregational Church at Chicago, by Riddle & Riddle, also of stone; another stone church, at North Weymouth, by Charles R. Greco; and two cement or plaster churches, one at Needham, by E. Q. Sylvester, the other, by Maginnis & Walsh, at Newport, R. I. Reverting to its usual material, brick, it contains illustrations of a Jewish temple at Newark, N. J., by Albert S. Gottlieb; a Georgian church in New York City, by Carrère & Hastings; a modest and attractive classical church façade on West 137th Street, New York City, by Ludlow & Peabody; a convent chapel at Sparkill, N. Y., by Davis, McGrath & Kiessling; a church at West Newbury, Mass., by Clark & Russell; a Roman Catholic church at Dorchester, by Brigham, Coveney & Bisbee; another, at Johnstown, Pa., by John T. Comes and J. E. Kauzor; and two English churches, one at Twickenham, and one at Goodmayes, in Essex. Of the American examples, only three venture the use of brick in any modern development of the Gothic architectural type, which the English, on the contrary, have used unhesitatingly, and generally with a success that is hardly apparent in the two selected examples. The other American designs extend

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The American Architect")



Municipal Building, Waterbury, Conn.
Cass Gilbert, Architect

(From "The Brickbuilder")



All Saints Church, West Newbury, Mass.
Clark & Russell, Architects

(From "The Brickbuilder")



Chapel at Sparkill, N. Y.
Davis, McGrath & Kiessling, Architects

(From "The Brickbuilder")



Jewish Temple, Newark, N. J.
Albert S. Gottlieb, Architect

(From "The Brickbuilder")



St. James Church, New York City
Ludlow & Peabody, Architects

from the Italian Lombardic, through the Renaissance and Georgian, down to the merely modern and picturesque.

The American Architect for December 1 contains another instalment of Mr. Alfred Yockney's English Country Houses, principal among the illustrations being Blyth Court, Edgbaston, and Great Roke, Witley, Surrey, both by Buckland and Haywood-Farmer, and neither of them particularly new. A ledge-stone house for H. T. Saunders, Esq., at Germantown, Pa., by Dühring, Okie & Ziegler, is also illustrated, and there are views (too poor to reproduce) of Brazer & Robb's Delaware County Court-House additions, at Media, Pa.

A house at Louisville, Ky., by Mr. Albro, illustrated December 8, is interesting in the simplicity of its Italian scheme, derived from an equal simplicity of plan. Mr. Elmer Grey's Russell house, at Hollywood, elsewhere previously illustrated, is, by contrast, hardly as successful. A small rough-plaster house at Rochester, N. Y., and a picturesque rock bungalow at Greenwich, Conn., are also illustrated. Cass Gilbert's Waterbury Municipal Building, published December 15, is unusually comprehensive, incorporating in one building all the municipal needs of a small community,—city hall, prison, fire and police garage, etc. This has made it impossible to prevent these various elements becoming apparent in the finished structure. The exterior treatment,—reminiscent of the New York City Hall,—though carefully studied, is yet (partly from material, and particularly by the fussy platting of the land between building and street) rather restlessly nervous in the result, and the relation of the cupola to the design is not explained by the elevations. Unfortunately, the plans are too much reduced to be legible.

The issue of December 22 con-

(From "Architecture")



Residences of William L. and Philip H. Glatfelter, Spring Grove, Pa.
J. A. Dempwolf, Architect

(From "The American Architect")

tains a review of the proceedings of the Institute Convention. The plates reproduce what appear to be pencil-drawn winning designs for the Sacramento California Library Competition, by L. P. Rexford; a miscellaneous assortment of parochial buildings, completed and proposed; a Philadelphia branch library; a mausoleum near Philadelphia; a small wooden house at Newtonville; a stable in Connecticut; and Schmidt, Garden & Martin's Morris Memorial Institute for Medical Research, at Chicago.

The issue of December 29 shows familiar work by Mr. McGoodwin, direct and simple; his own house at St. Martins, Philadelphia; the Mackie and Schwartz houses, the latter shown by a model; a Renaissance building for the Charlestown Library Society; and the Harper house, previously published, both in *THE ARCHITECTURAL REVIEW* (March, 1914), and even in *The American Architect* itself, in its issue of April 8 that same year!

Architecture for December includes another fragment, numbered 6, of the articles on Spanish Rejeria; a suggestion as to a closer relation between Architect and



House at Louisville, Ky.
Lewis Colt Albro, Architect
(From "The American Architect")



House at Germantown, Pa.
Dühning, Okie & Ziegler, Architects
(From "The Western Architect")



House at Evanston, Ill.
Tallmadge & Watson, Architects
(From "The American Architect")

Manufacturer; and Mr. J. A. Dempwolf's "combination" residence for Wm. L. and Philip H. Glatfelter, at Spring Grove, Pa., to which doubtful effort most of the issue is devoted. This structure, aeronautically displayed in one view draped along the shoulder of a hill, solves (?) a rather unusual problem by butting the two service ells together in the center of the composition, facing north; the house porches extending across a blank south service wall. Such an arrangement, we should think, might better please the owners than those human beings employed in their domestic departments. The design is a random stone-gabled and plaster half-timbered composition with English stacks, lacking unity and refinement, a criticism that also applies to those interior details illustrated. Messrs. Tracy & Swartwout's Milford, Conn., Municipal Building is shown by reproductions from working drawings; and there are views of a Germantown house and garage by Dühning, Okie & Ziegler; and two new cottage groups at Garden City, L. I., by Ford, Butler & Oliver: one, a plaster development

(From "The Brickbuilder")



West Park Church, New York City
Carrère & Hastings, Architects



House at St. Martins, Philadelphia, Pa.
Robert R. McGoodwin, Architect

(From "The Brickbuilder")



St. Columba's Church, Johnstown, Pa.
J. T. Comes and J. E. Kauzor, Architects

around an inner court, after an English fashion; the other, a group of shingled double cottages, commonplace in type, and all the more so in contrast with the other masculine and "over-mannered" houses of this suburb. There are also miscellaneous illustrations, published without credit to their designers.

The Architectural Record for December features Messrs. Meade & Hamilton's Drury residence at Cleveland, Ohio, a house of considerable size and English character, given an especial surface wall-texture by the recessed brick joint. Unfortunately, none of the exterior views is so chosen or printed as to allow of reprinting here. The interiors show a variety of French, Italian, and English styles of furnishing. The Harvard Club additions, on 44th and 45th Streets, New York City, are again illustrated, both by photographs and portions of the drawings. An article on Elevator Lobbies, Part I of Mr. Edward F. Stevens' American Hospital Development, Part IV of Mr. Bissell's articles on Connecticut Colonial Architecture, and another instalment of Mr. Glenn Brown's McKim Reminiscences complete the issue. Mr. Stevens' article is thoroughly illustrated with photographs and plans showing various hospital arrangements and unit types. The "Portfolio" of "Current Architecture" contains small views of a simple stone house near St. Louis by La Beume & Klein, houses at Detroit by Albert Kahn and George D. Mason, and at South Orange, N. J., by Davis, McGrath & Kiessling.

The Western Architect for December publishes a collection of the work of Tallmadge & Watson, including their Methodist Episcopal Church, and a number of their characteristic large and small house designs, from which we select one example only for representation here. The whole group could easily have been more representative.

The Builder for November 19 contains some photo-

(From "The Builder," London)



Birmingham Repertory Theater, England
S. N. Cooke, Architect

graphic views showing progress of work on the Liverpool Cathedral, the Lady Chapel of which we reproduced in our Modern English Church Series in 1914, accompanied by several of the working drawings. The issue for November 26 contains the competition drawing for the Council Offices at Wilmslow, by J. Theo. Halliday, architect; the Wyggeston Grammar School, at Leicester, by Howard H. Thomson; and an article dealing with Bernini, the sculptor, accompanied by numerous illustrations. The December 3 issue features an editorial indicating that in England, as well as in America, is recognized the need for reforming the present methods of conducting competitions,—whether or not they are yet prepared to reform them out of existence is not quite clear! The new Birmingham Repertory Theater presents a façade in the new Greek feeling, with an interior more reminiscent of Austrian Art Nouveau. The interiors of Summerhill Court, Kingswinford, by J. A. Swan, and some reproductions of Dunn, Watson, and Curtis Green's design for the Ottawa Department Buildings, are also illustrated. The issue for December 10 contains another of Mr. Melville Seth-Ward's houses, the new decoration for St. Andrew's Chapel, at Westminster Cathedral, by Robert Weir Schultz, and a fantastic composition by A. E. Richardson entitled "The Stately Pleasure Dome of Kubla Khan." The Civic Design section also includes several Welsh Town Planning villages. On December 17 appear some examples of Viennese Baroque Architecture, and the three premiated designs submitted for the Plymouth Co-operative Society Premises, which, interestingly enough, show the continued attempt of English designers to adapt classical—either Greek or Roman—architectural motives to suit the modern conditions now surrounding the problem of architectural design, in those given both first and third place.

(From "The Builder," London)



Premiated Design, Plymouth Co-operative Society
Halliday, Paterson & Agate, Architects
(From "The Builder," London)



Premiated Design, Council Offices, Wilmslow, England
J. Theo. Halliday, Architect
(From "The Builder," London)



New Parliament and Departmental Buildings, Ottawa, Canada
Dunn, Watson & W. Curtis Green, Architects

PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

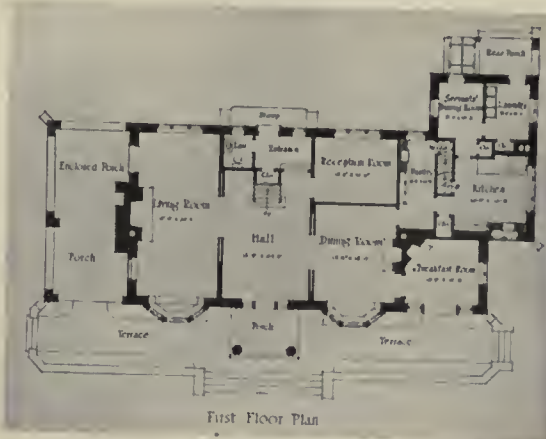
ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

THE recent increase of interest in the use of stone for dwelling design indicates the slow breaking down of the old-fashioned prejudice against the stone house, based upon a theory that it must be damp, dark, and gloomy — all defects possible in any dwelling improperly designed, constructed, and ventilated. This, the final instalment of Mr. Heacock's ledge-stone articles, continues to develop the practical purposes of the preceding section by further quotations from actual specifications for stone construction, accompanied by large scale photographs of the finished work; while it also supplies illustrations of both good and bad instances of the results obtained by the application of the methods therein described.

Besides the illustrations accompanying Mr. Heacock's final summary of the use of ledge-stone there also exists a type of informal architectural stonework found in other localities, — the field stone of New England, for instance, — where the ledge quality with the emphasized horizontal joints is impossible to be obtained. In such a case we can turn to the treatment shown in Mr. Hopkins' farm buildings on page 30, which is similar to the roughly hewn large-size stones that are to compose the wall of Mr. Peck's house at East Orange, the drawings of which appear in this month's plates. This part of the problem is quite foreign to the neighborhood of Philadelphia, and is therefore quite afieid from the established limits of Mr. Heacock's article.

In arranging for this series, however, the Publishers of THE ARCHITECTURAL REVIEW felt that the same general principles of handling, jointing, and workmanship that have reached their best development around Philadelphia and its vicinity could be applied to other localities where present ignorance on the part of architects and workmen prevents their securing the best results possible from the material available at hand. If this series of articles has accomplished anything in that direction, it will have served its expected purpose, — and of their value, and the interest they have developed among our subscribers, we already had had ample evidence from the unusual response their publication has evoked.

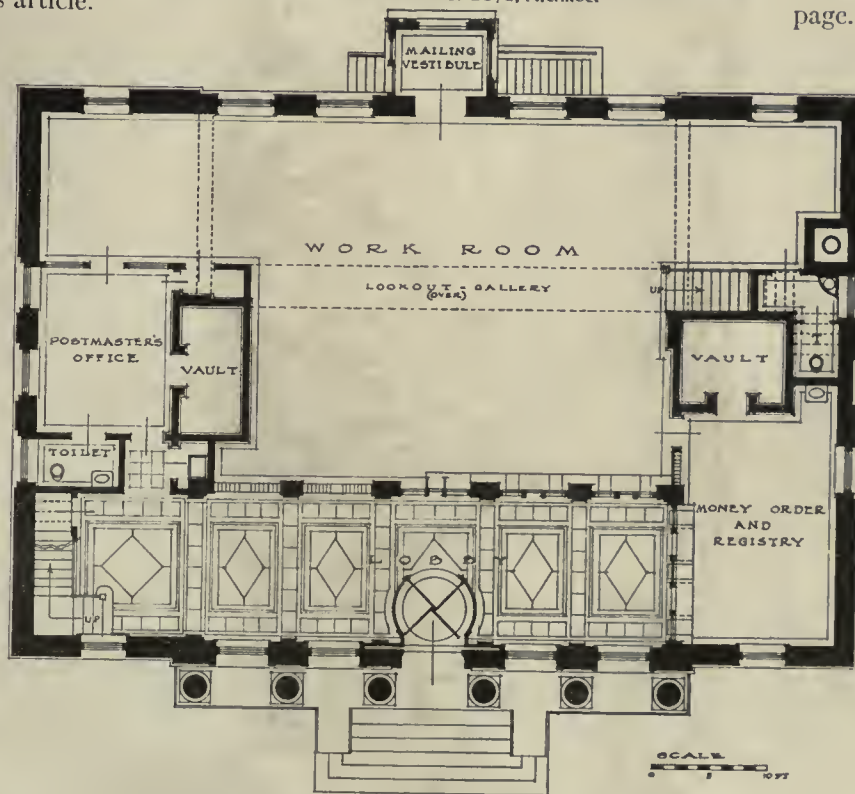
In this connection the Publishers are pleased to announce that a very similar series has been arranged, in connection with the practical treatment and handling of brickwork, the first



First Floor Plan
Plan, House at Ardmore, Pa.
David Knickerbacker Boyd, Architect



Plot Plan, House for G. H. Le Maistre, Esq., Merion, Pa.
David Knickerbacker Boyd, Architect



PLAN OF U.S. POST OFFICE AT BRISTOL PA
HEACOCK AND HOKANSON ARCHT'S
PHILADELPHIA

instalment of which will appear in an early number. This feature, arranged by the Editor after much preliminary study, will be carried out on the same lines as the Ledge-Stone Series, as well as with the same conscientious and unsparing selection of illustrations, reproduced with a thoroughness and in a way that has not previously been attempted.

As before, this month's supplemental plates have been utilized as "extra illustrations" to Mr. Heacock's theme, showing houses where the use of ledge-stone has been an important feature, and principally along that same "main line" out of Philadelphia, that is treated of in his text.

The line plates contain the plans of a stone house designed for a wall of roughly squared field stone of large size; the working drawings of an English brick church design accommodating a congregation of six hundred and fifty that, while of Gothic derivation, is treated with great freedom and simplicity, to gain both size and dignity of proportion in a comparatively inexpensive manner. These plates are the first of some English working drawings that will, by special arrangement with the English *Builder*, be presented our readers from time to time. The final plate shows the working drawings of a small brick one-car garage — a rather difficult, and seldom illustrated, though very general, minor problem.

The attention of our subscribers is called to the competition announced on another page. While THE ARCHITECTURAL REVIEW does *not* believe in the competition — as a means of the architect's obtaining a commission, or the owner "selecting an architect"! — it unreservedly believes in *any* form of competition that will direct the attention of the profession generally to an important economic problem such as this; the more especially when that competition will result in making available to the public technical information that will help to correct or improve the disgraceful conditions widely existing in this country at the present time.

Everything that can be done to forward such a purpose should be encouraged; and therefore is THE ARCHITECTURAL REVIEW striving to co-operate with the National Americanization Committee in bringing the profession directly into contact with a problem that they, more than any other group, should be able to solve along practical and economic lines.

White Pine Architectural Competition

A Suburban House to Cost \$10,000
(Including Garage for One Car)

PRIZES AND MENTIONS

Premiated Design will receive	- - - - -	\$750.00
Design placed second will receive	- - - - -	400.00
Design placed third will receive	- - - - -	250.00
Design placed fourth will receive	- - - - -	100.00

Six Mentions

Competition closes at 5 p. m., Monday, May 1st, 1916

For complete program see the February Number of The
White Pine Series of Architectural Monographs

If you are not receiving the Monographs and feel interested in having them, kindly write Mr. Russell F. Whitehead, 132 Madison Avenue, New York City, who will be pleased to send you the February Number and all subsequent issues. Mr. Whitehead was formerly editor of "The Architectural Record" and of "The Brickbuilder," and the Monograph Series is now being published under his direction with every effort to continue to improve its present high standard.

*WHITE PINE BUREAU,
1242 Merchants Bank Building, St. Paul, Minn.*

Representing

The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and the Associated
White Pine Manufacturers of Idaho

Ledge-Stone Work of Philadelphia and Vicinity

Part III. Modern Stonework Along the "Main Line"

By Joseph Linden Heacock

SUCH ledge-stone examples as have heretofore been considered were executed in the gray Germantown, or Chestnut Hill, or other very similar stone, which, as has been stated, comes from the quarries in long, thin pieces. However, in some of the suburbs of Philadelphia, particularly those of the "Main Line" section, i.e., that lying to the west and southwest of the city, the prevailing stone, while of much the same geological character, is quite different both in appearance and shape, particularly the former—due to its much greater color variation. Some examples of its use are shown in the following illustrations.

A very typical one is in the house by Mellor & Meigs at Cynwyd (Figs. 41 and 42), in which, by the frequent edging up of the stones, thereby exposing their highly colored "seam" face, a particularly strong play of color has been obtained. The treatment of the smaller stones, which have been used for the main mass of the walls, is very pleasing, as is also the use of the informal flat trowel pointing, which is most suitable for this type of stonework, and assists greatly in giving it its "old" effect.

Other examples of Main Line work are those by Mr. D. Knickerbacker Boyd, shown among this month's plates, as well as the garage at Merion (Fig. 43) and



Fig. 41. Detail of Stonework, House at Cynwyd, Pa.
Mellor & Meigs, Architects



Fig. 42. House at Cynwyd, Pa.
Mellor & Meigs, Architects

the porch detail of a house at Narberth (Fig. 44), in the text. Both of these photographs show so clearly the manner of laying the stone that consideration of them may well be restricted to the two details of lintels and pointing. The garage illustration shows a successful use of a long, wide stone as a window head, eliminating thereby the necessity for an arch, a feature difficult to treat successfully in a wall surface of the character here shown. Though only casual reference has been made heretofore to the use of the flat stone lintel, it is an important and often very successful feature in ledge-stone work, though not so economical as might be supposed, due to the extra charge usually made for quarrying the long stones required for this purpose.

The pointing of this garage is of the ridge type,—quite white in color,—due to its composition of white quartz sand and white cement. The effect is bright, snappy, and very satisfactory, and in no way open to the adverse criticism of the artificial effect illustrated in Fig. 39.

In fact, it may be well for the author to emphasize his desire that he be not misunderstood on this subject of white pointing. When properly employed and of suitable materials, it is most satisfactory, some of the best of the Philadelphia ledge-stone work being

so treated. That it has as well a sound Colonial precedent may be proved by reference, among other examples, to the very first one described in this article (Fig. 1, December, 1913, issue),—the old barn at Chestnut Hill. It was probably unfortunate that, although the composition of the mortar there used was referred to, it was not clearly stated that its color was a sparkling white, which contributed materially to the beauty of the wall surface.

The porch detail of Fig. 44 shows an interesting combination of arches, buttresses, and piers, particularly valuable in illustrating a successful use of rough stone for columns. This satisfactory result is made possible by the large diameter of the columns, for it is doubtful if any amount of skill in stone-laying will result other than in failure if an attempt is made to produce a column of small diameter in rough ledge-stone.

The so-called farmhouse type, Figs. 45 and 60, is useful in this article only as showing the textural effect of a whitewashed stone wall, this texture being quite clearly shown on the chimney and gable surfaces of the photograph.

Such a treatment of walls is both very practical and economical, as almost any grade of stone may be used, and it may be laid up by masons whose indifferent skill would not be sufficient to produce the more satisfactory results shown in some of the foregoing examples. The units are then preferably small in size, and laid on the natural bed with the joints



Fig. 43. Garage for G. H. Le Maistre, Esq., Merion, Pa.
David Knickerbacker Boyd, Architect



Fig. 44. Porch, House for Dr. O. J. Snyder, Narberth, Pa.
David Knickerbacker Boyd, Architect



Fig. 45. Residence of Louis F. Paret, Noble, Pa.
Heacock & Hokanson, Architects

filled out to almost the full projection of the stones by means of a flat trowel pointing. The doorway details, Figs. 46 and 60, better illustrate the manner of laying and pointing.

It would seem that a house of this type should only be built well out in the suburbs; or in the country, where ample back-grounds of trees and distance may be had. In such setting the whitewashed farm type is usually very pleasing. It has, however, the defect of lack of permanency, as the white-wash must be renewed every few years; though this item of maintenance is not serious—especially when the original saving due to the economy of material and labor is considered.

In the discussion of these different types of ledge-stone laying it seems logical that the final reference should be to the most formal one, and the most highly developed. This is without doubt the smooth-surfaced work, as illustrated in the Johnson home-stead, "Upsala," Fig. 11 (December, 1913), and which has been brought to perhaps its highest and most pretentious development in its use by Messrs. Day & Klauder in the corridor walls, and particularly in the vaulted and groined arch ceilings (Fig. 50), of some of the buildings designed by them for Princeton University.

This work must be seen in order to have its accuracy and beauty fully appreciated; and it requires, for its execution, a high degree of knowledge and skill in both the supervision and workmanship. The



Fig. 46. Doorway Detail, Residence of Louis F. Paret, Noble, Pa.
Heacock & Hokanson, Architects

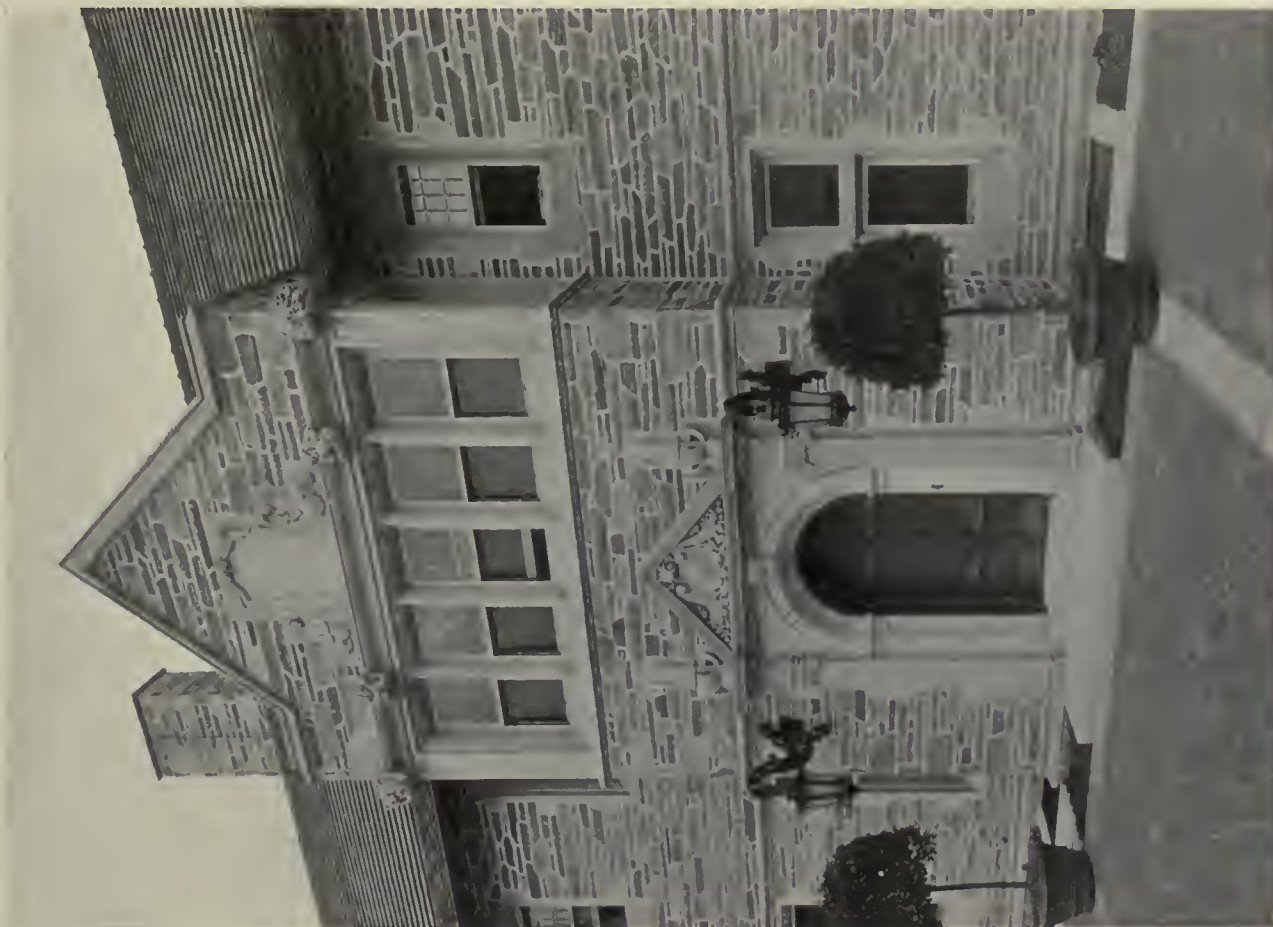


Fig. 47. Main Entrance, Sharples House, near West Chester, Pa.
Charles Barton Keen, Architect

photograph shows how excellently well done is the bonding, distribution of sizes, and treatment of joints. The pointing of these joints does not, however, so sharply define them as the photograph would indicate, for the reason referred to on page 60 (August, 1915). The color of the pointing mortar is more nearly that of the stone, thus giving to the actual work a far softer and more uniform effect than the illustration conveys.

The pointing of this stone work is a very flat, almost imperceptible, ridge type, such as was described on page 63 (August), though following very closely the carefully cut stone edges.

Another most successful example of this formal use of ledge-stone is shown by the detail of the main entrance of a house near West Chester, Pa., Fig. 47, by Mr. Charles Barton Keen. The "Foxcroft" stone used in these walls is practically the same



Fig. 48. Ledge-stone as it comes from quarry



Fig. 49. Masons dressing the stone

as the stone just considered, though from a different locality. The chief difference in its treatment is in the pointing, which is of a pronounced ridge type, and white in color, and gives a more diversified and less formal effect than does the flat monotone pointing of the examples to which reference has previously been made.

The method of execution of this smooth-surfaced type may

perhaps be most satisfactorily considered by reference to similar work in a building but lately completed, and of which both specifications and construction progress photographs are available. The specifications (having been slightly amplified to better adapt them for the purpose of this article) as used for this building, a United States Post-Office at Bristol, that is illustrated by the general views and detailed photographs reproduced in the accompanying plates this month, are as follows:



Fig. 50. Stone Vaulted and Groined Ceiling, Holder Hall, Princeton University
Day & Klauder, Architects

LEDGE-STONE WORK, — KIND AND QUALITY

All exterior face work of walls, except where decorative limestone or granite is used, is to be of dressed ledge-stone. The stone to be of mica chist, of approved gray color with distinct yellow tone, such as is found in the vicinity of Philadelphia, and known as Germantown, or Chestnut Hill, stone. This stone is to have parallel top and bottom beds and random ends, avoiding an excess of vertical joints, and is always to be laid on the natural bed. Any stone set with natural bed vertical or end grain exposed, except at corners or returns, shall be removed. The stone to be laid in a random broken range, and no courses to be over eight feet in length. Faces of stone shall not exceed eight inches in height, and all faces to be dressed by hand with tooth chisel to true, flat surface. Chisel to have seven teeth to each one and one-half inches of width. These teeth to be of approximately the same width as the spacing between them. Where sinkage or projections of four inches or less occur in the wall surfaces, the returns for such sinkages or projections must, in alternate courses, be cut from one stone, to avoid continuous mortar-joints in the internal angles.

Backing stone for this work to be of the same kind and from same quarry as the face work, but need not be selected in color nor chisel dressed.

POINTING OF LEDGE-STONE WORK: Before the mortar is set, the joints are to be raked out to a depth of not less than one inch, to prepare them for later pointing.



Fig. 51. Wall raked out and ready for pointing



Fig. 52. Pointed stone wall — completed work

When walls are completely laid up, the stone is to be cleaned off, and these joints packed full of pointing mortar, of composition and color satisfactory to the architect. No mortar color is to be used; the desired color to be obtained by the mixture of sand, cement, and lime. When this pointing mortar is partially set, it is to be struck off flush with the dressed surface of wall with a wooden jointing tool; i.e., a flat stick. No metal tool mark is to be permitted to show on the finished surface of this pointing. Before starting the work the mason is to apply and have approved a sample of pointing over a wall area of at least one-half square yard, and this sample, after being ap-

proved, is to remain in place until the actual pointing is well under way.

PHOTOGRAPH: A large detail photograph of already executed stonework of same character as will be required to comply with this specification is on exhibition at the architect's office.

Several items should be noted in the above specifications; for instance: the reason for requiring that the entire wall be built of stone from one quarry is that this insures better bonding than when a stone of different shape for backing is used — and



Fig. 53. Dormitory at Princeton University, Princeton, N. J.
Day & Klauder, Architects



Fig. 54. The MacDonald Residence, Oak Lane, Pa.
Heacock & Hokanson, Architects



Fig. 55. The MacDonald Residence, Oak Lane, Pa.
Heacock & Hokanson, Architects

also there is less difficulty in obtaining a careful selection of face stone! The purpose of using a wooden tool for pointing is to bring to the surface the sand particles, thereby obtaining what the writer considers a better texture than is the case where an iron tool is used, as the latter pushes the sand particles into the mortar. The "tool" used on the pointing of Campbell Hall, one of the Princeton buildings, executed under the direction of Messrs. Cram, Goodhue & Ferguson, was a section of wooden barrel hoop, this giving a very slightly concave surface to the pointing; in the Post-Office work a flat stick was used, as the desire in that case was for a perfectly flat joint, flush with the stone surface.

The detail of a doorway from a house at Germantown, Pa., by Dühring, Okie & Ziegler, Architects (reproduced in the plate section), shows all the stonework left unpointed; the joints being merely raked out and smoothed up with a piece of bent gas-pipe; and Fig. 56 shows a detail of stonework with the white barn pointing which is so characteristic of old Colonial work. The doorway of the Valley Forge House (also by the same architects), shown at Fig. 60, was built of common backing or foundation stone, the joints being roughly filled with mortar and the whole whitewashed. This treatment produces a particularly interesting texture unobtainable in any other way.

Referring to the progress-photographs previously mentioned, the



Fig. 56. Detail, House at Germantown, Pa.
Dühring, Okie & Ziegler, Architects

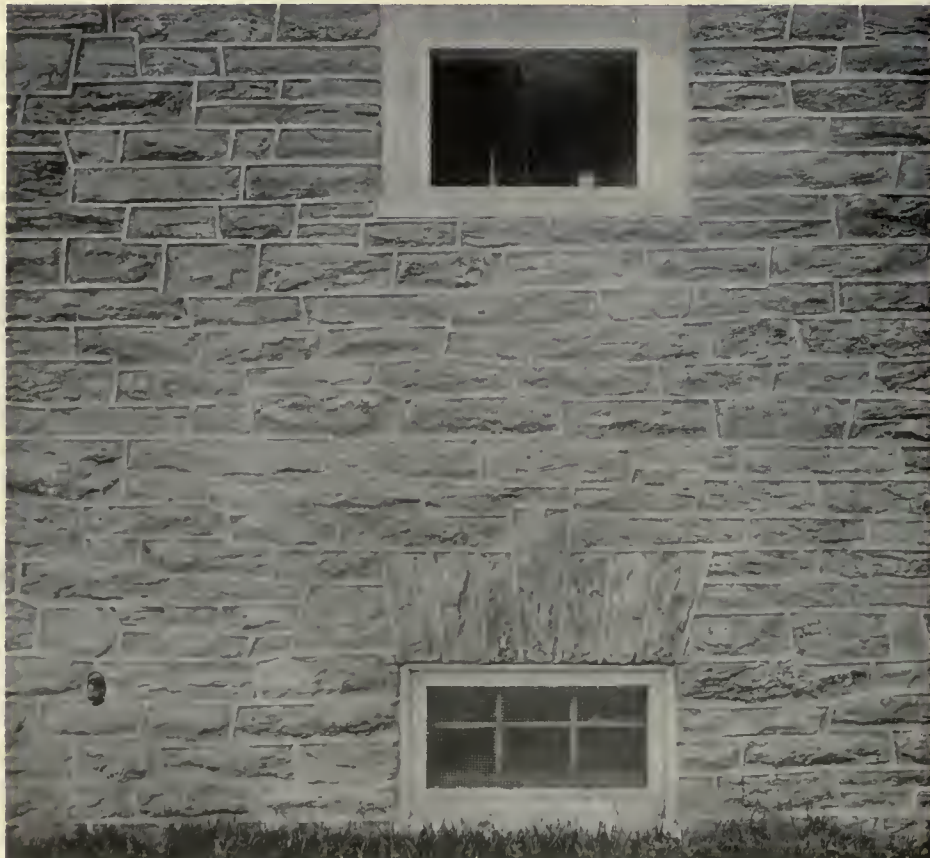


Fig. 57. Detail, showing fillet-pointed broken-range work, MacDonald Residence, Oak Lane, Pa.
Heacock & Hokanson, Architects

first, Fig. 48, shows a small pile of stone as it comes from the quarry, the three-foot rule giving an idea of the size of the pieces; Fig. 49 shows the masons dressing the stone on "bankers," or stone tables, these being set up on the scaffold, and each man dressing the stone which he later himself sets in the wall; Fig. 51 shows a portion of the wall raked out and ready for pointing; and Fig. 52 a small portion of the completed work, better illustrated however in the larger photograph, Fig. 40 (page 64, August, 1915).

Since the preparation of this article was due to the suggestion by the editor of THE ARCHITECTURAL REVIEW that it might be helpful in some localities where the best results were not now being gained in the use of local

materials, it may be well, in closing, to illustrate at least one more instance where an improvement has occurred through the introduction of better methods. Reference has already been made to the use of bridge-building material by Mr. Keen (see Fig. 36, August, 1915), and also to a comparison of the illustrations Fig. 24 and Fig. 25 — both in the August, 1915, issue.

The use of a strictly local material in the work of Messrs. Day & Klauder at Princeton is excellently illustrated in Fig. 53. This stone, while of a totally different character from the Philadelphia ledge-stone, and having a remarkable range of color, has been used in practically the same manner and with a result which the architects seem to view with quite as much, if not

MINOR AMERICAN PUBLIC BUILDINGS

POST-OFFICES



STREET FRONT



REAR VIEW

PLATE V



UNITED STATES POST-OFFICE, BRISTOL, PA.

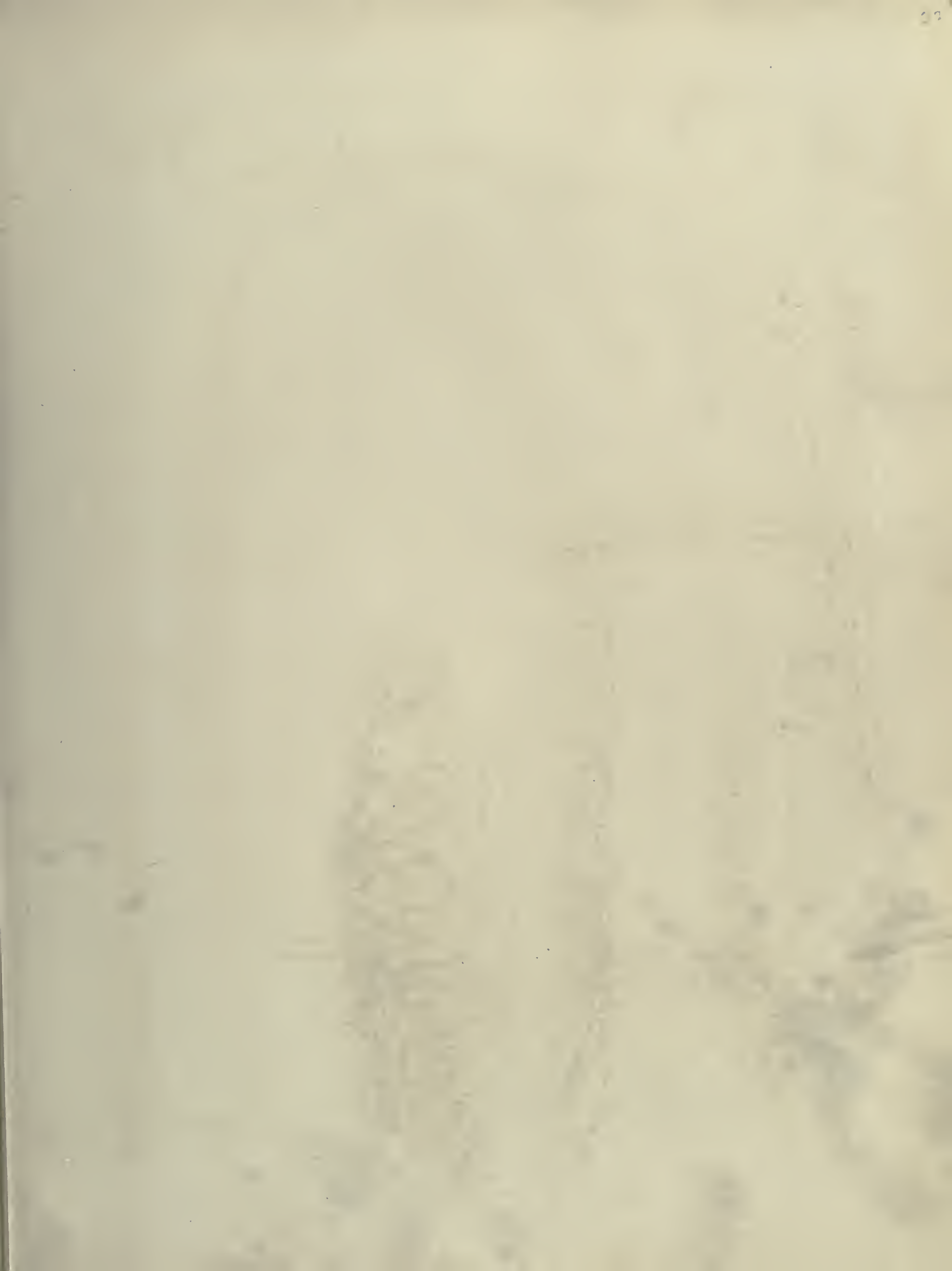
HEACOCK & HOKANSON, ARCHITECTS



DETAIL OF ENTRANCE
HOUSE AT GERMANTOWN, PA.



DETAIL, TERRACE FRONT
HOUSE FOR H. T. SAUNDERS, ESQ., GERMANTOWN, PA.
DÜHRING, OKIE & ZIEGLER, ARCHITECTS







STREET FRONT

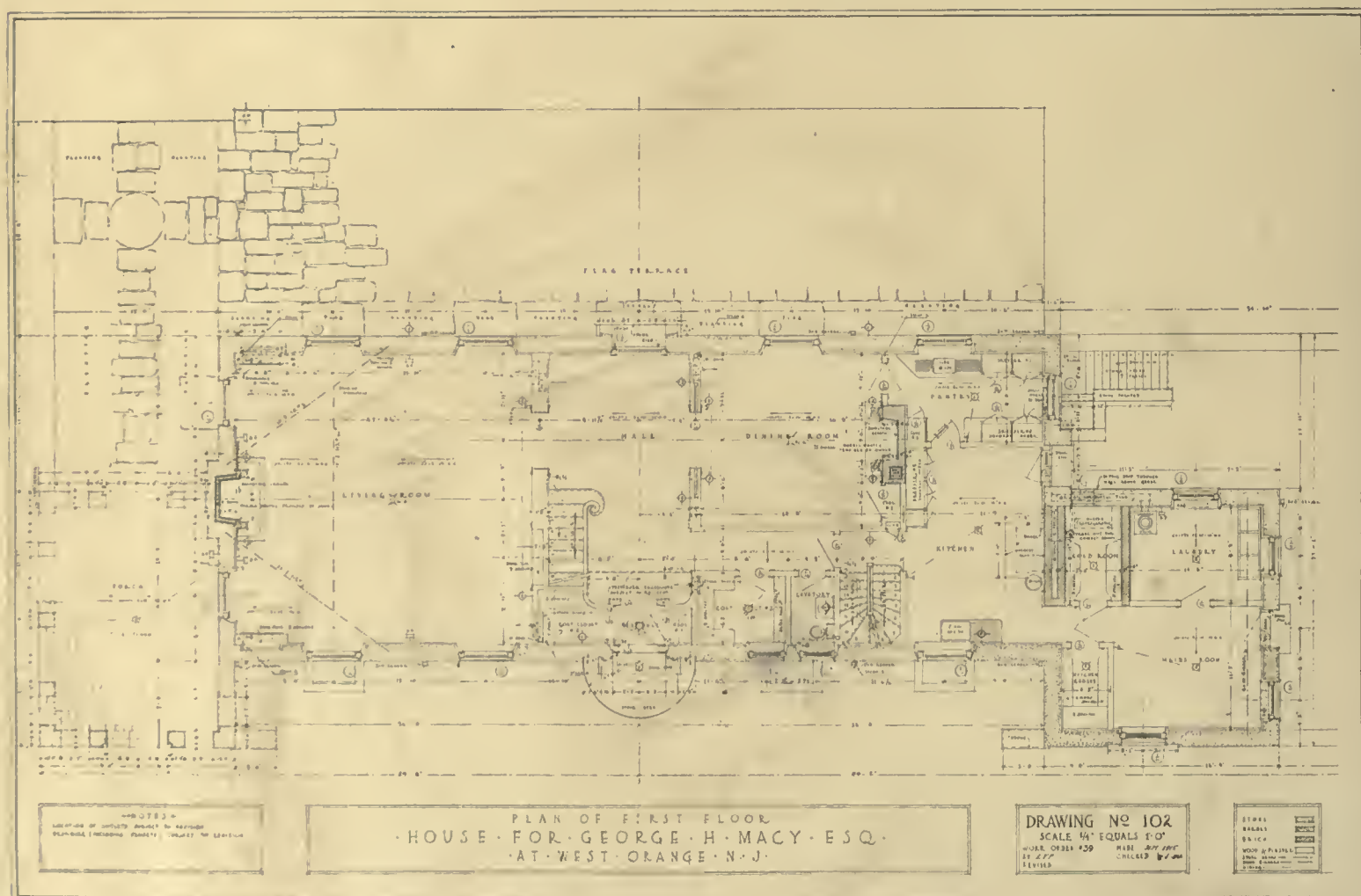
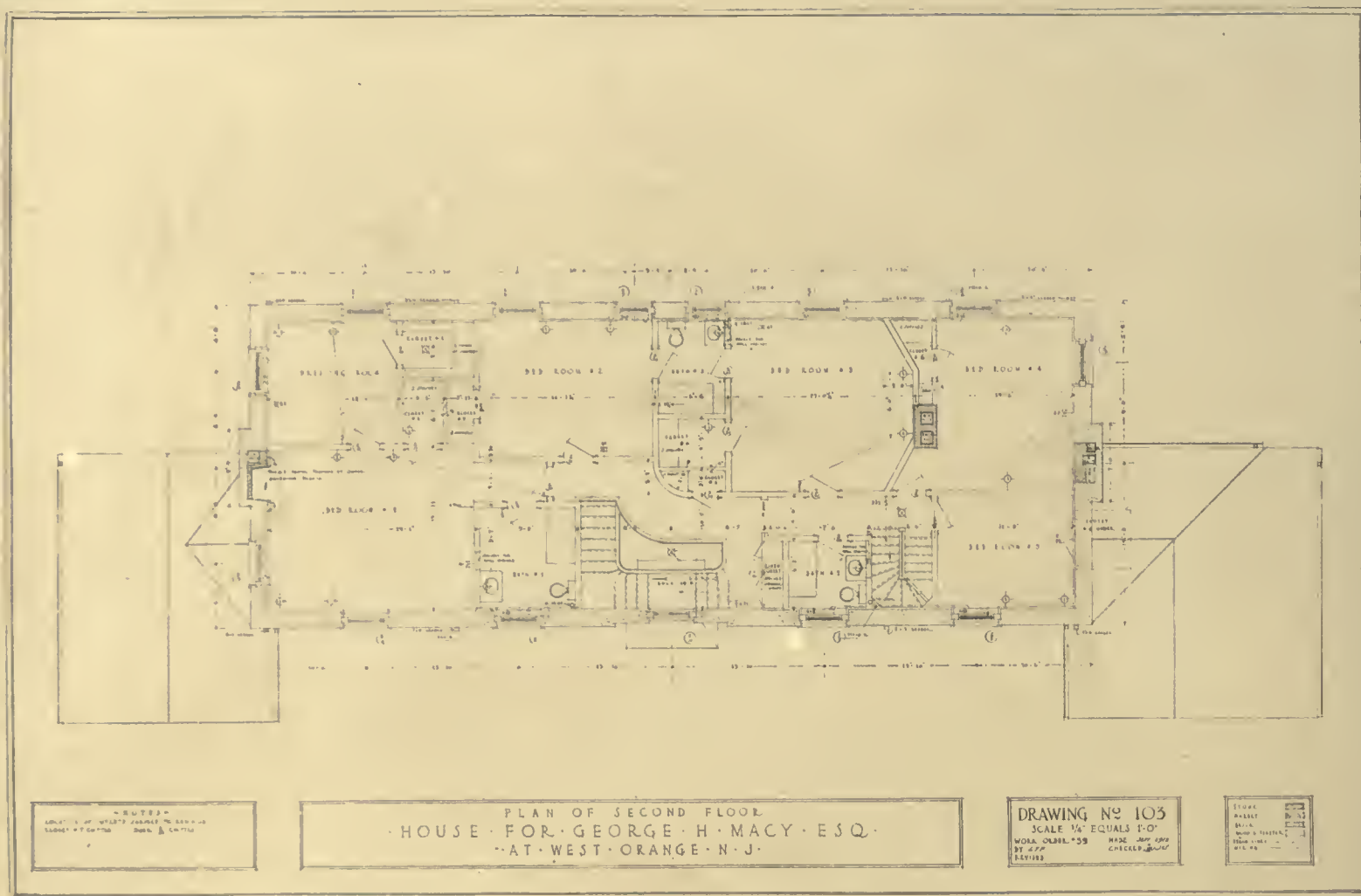


VIEW FROM SERVICE END

PLATE LV

HOUSE FOR MAJOR C. L. BECKURTS, HAVERFORD, PA.

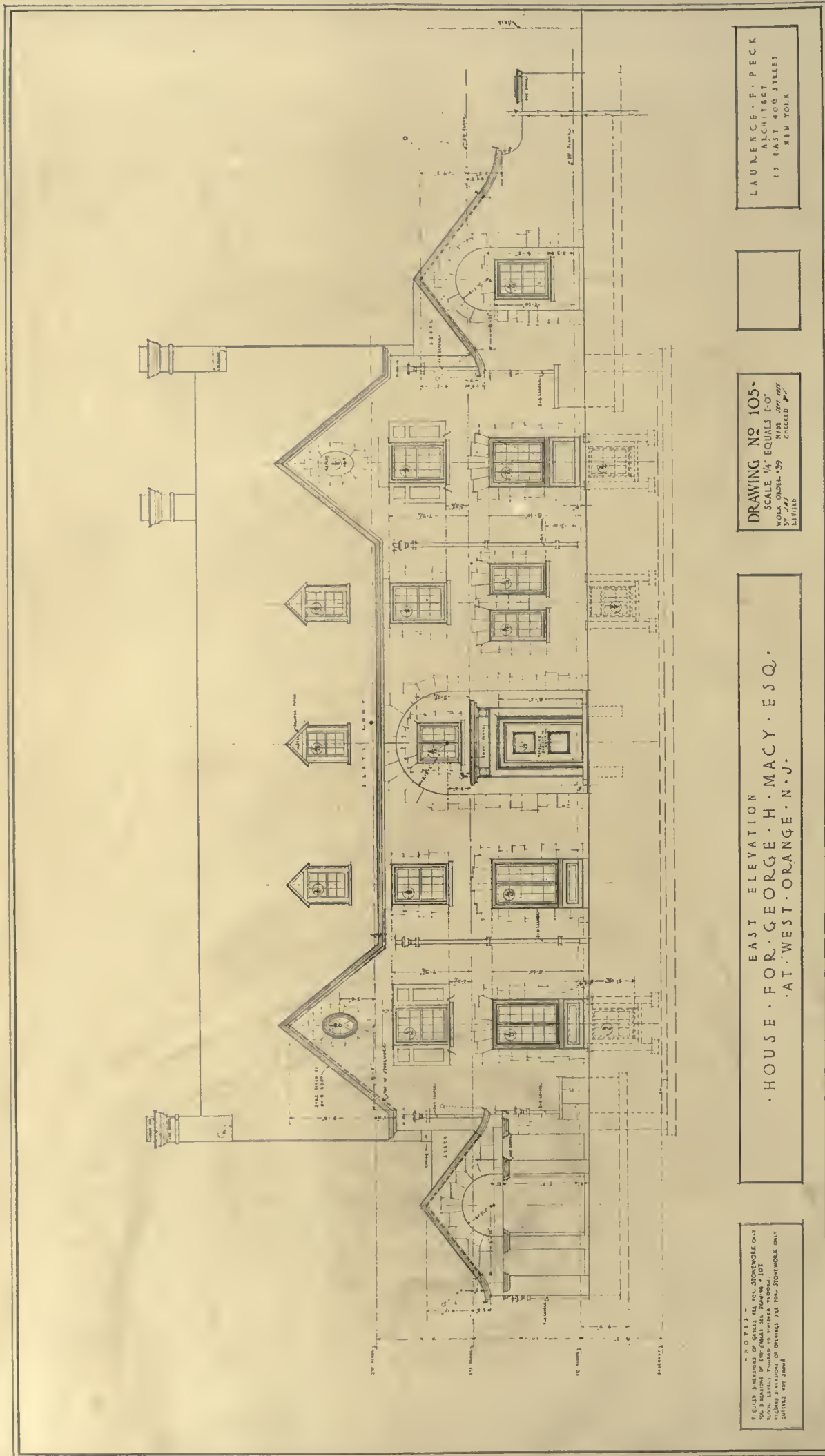
DAVID KNICKERBACKER BOYD, ARCHITECT



FLOOR PLANS

HOUSE FOR GEORGE H. MACY, ESQ., WEST ORANGE, N. J.

LAURENCE F. PECK, ARCHITECT



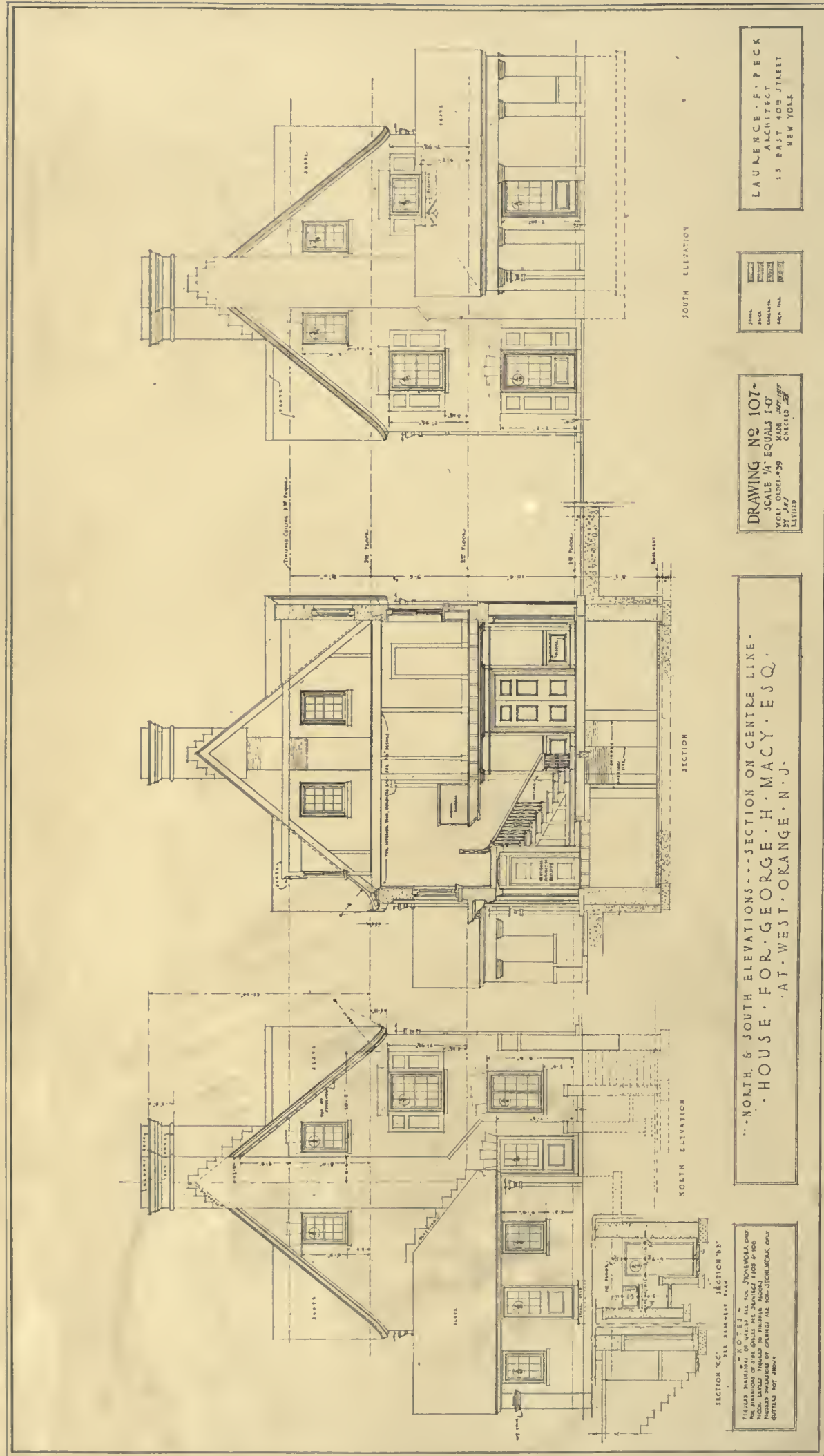
NOTES
FIGURES INDICATE OF QUILLS THE JOINTS OF STONEWORK ONLY
FOR 3 PARTS OF THE QUILL THE JOINTS OF STONEWORK ONLY
FIGURES INDICATE OF QUILLS THE JOINTS OF STONEWORK ONLY
QUILLS NOT JAWED

EAST ELEVATION
HOUSE FOR GEORGE H. MACY, ESQ.
AT WEST ORANGE, N. J.

DRAWING NO 105-
SCALE 1/4\"/>

LAURENCE F. PECK
ARCHT & C
15 EAST 40TH STREET
NEW YORK

EAST ELEVATION
HOUSE FOR GEORGE H. MACY, ESQ., WEST ORANGE, N. J.
LAURENCE F. PECK, ARCHITECT



SECTION AND END ELEVATIONS

HOUSE FOR GEORGE H. MACY, ESQ., WEST ORANGE, N. J.

LAURENCE F. PECK, ARCHITECT

New Church,
Derby Lane Liverpool.

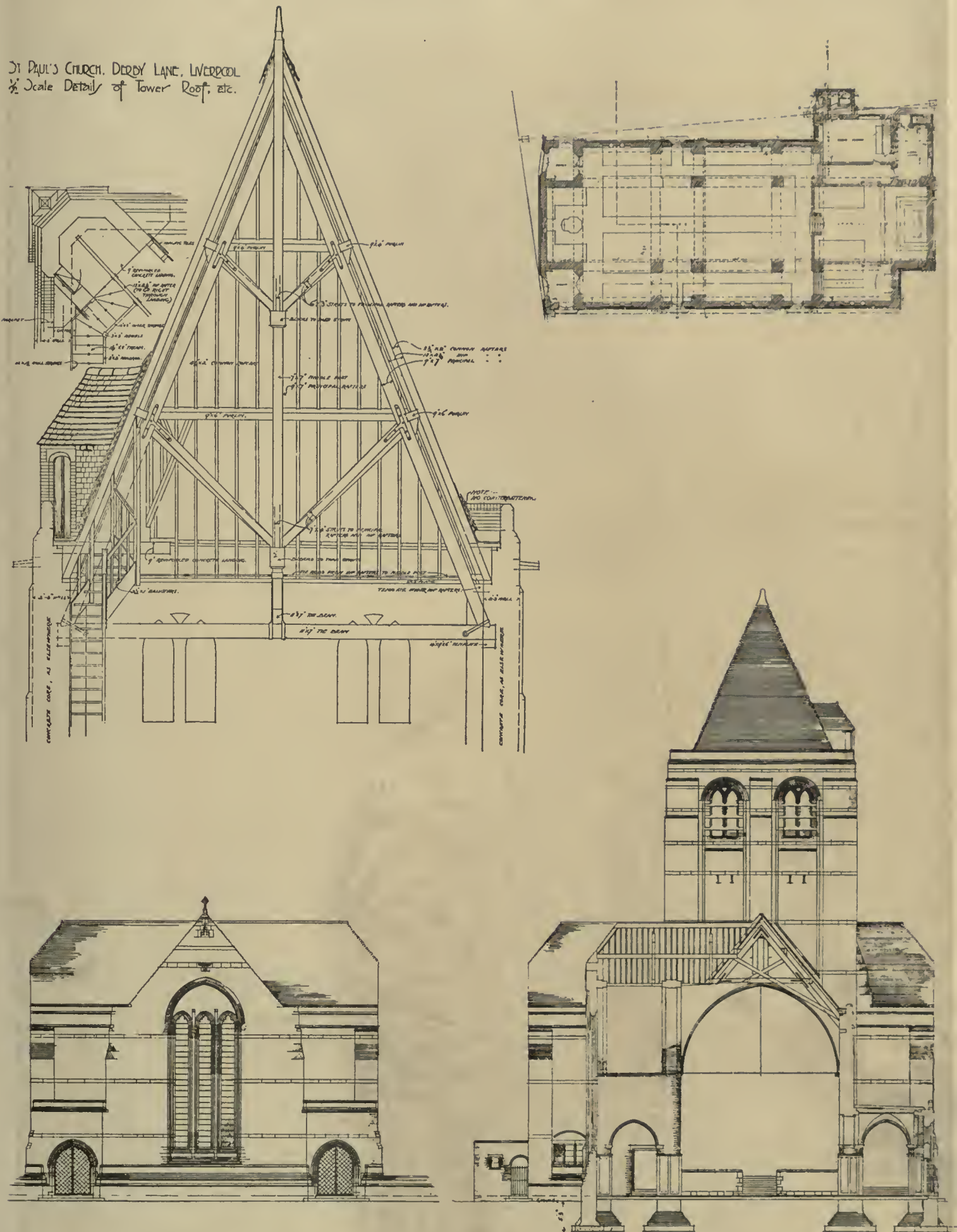


LONGITUDINAL SECTION AND ELEVATION

ST. PAUL'S CHURCH, DERBY LANE, LIVERPOOL, ENGLAND

G. GILBERT SCOTT, F.R.I.B.A., ARCHITECT

ST. PAUL'S CHURCH, DERBY LANE, LIVERPOOL
 $\frac{1}{2}$ Scale Detail of Tower Roof, etc.



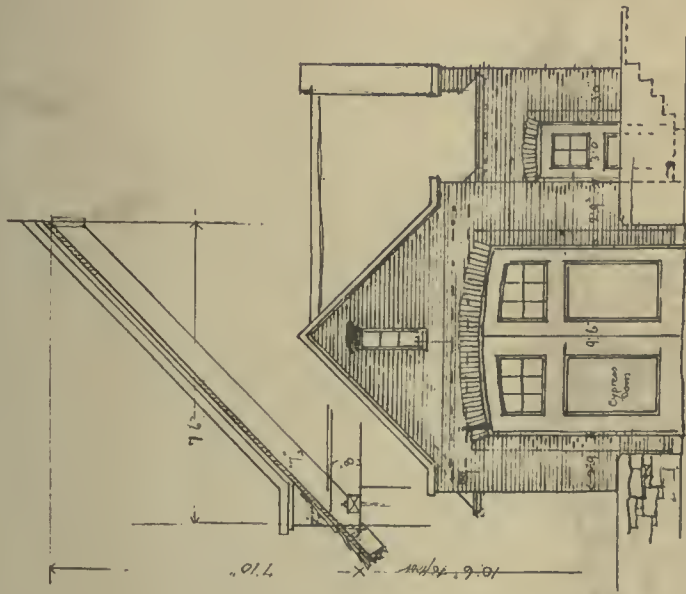
PLAN, END ELEVATION, TRANSVERSE SECTION, AND DETAIL TOWER ROOF FRAMING

ST. PAUL'S CHURCH, DERBY LANE, LIVERPOOL, ENGLAND

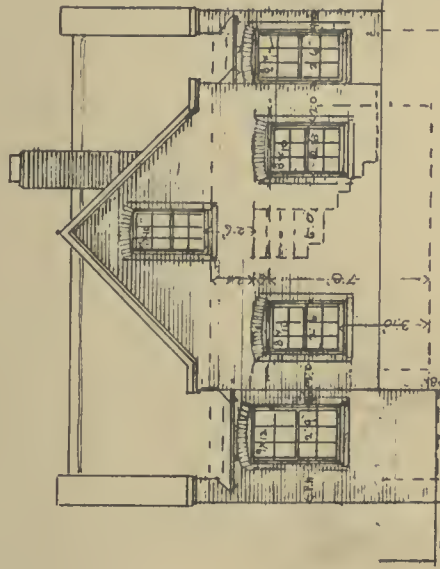
G. GILBERT SCOTT, F.R.I.B.A., ARCHITECT



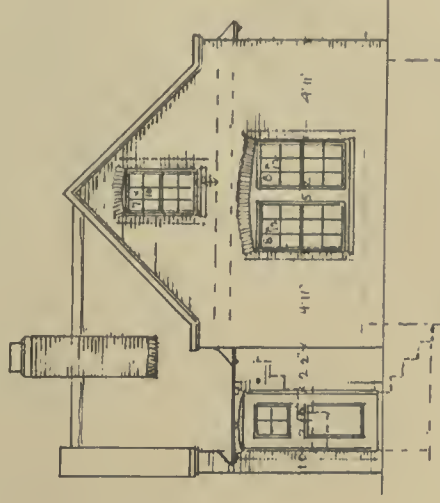
SCALE SECTION, GABLE, AND TOWER DETAILS
ST. PAUL'S CHURCH, DERBY LANE, LIVERPOOL, ENGLAND
G. GILBERT SCOTT, F.R.I.B.A., ARCHITECT



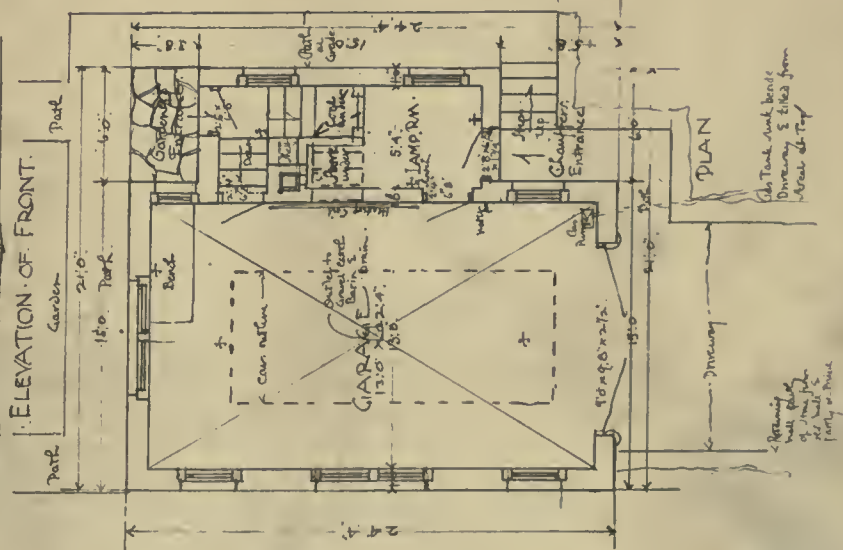
ELEVATION OF FRONT.



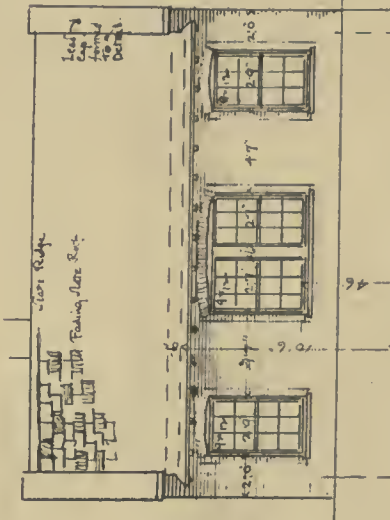
ELEVATION EAST SIDE.



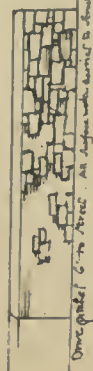
ELEVATION OF REAR.



PLAN



ELEVATION TOWARD LEDGE.
ONE QUARTER INCH SCALE.



SECTION THRO. DRIVE.



ALTERNATE SKETCH
FOR STREET ENTRANCE

Work 161.
Drawing 2003
ONE-CAR GARAGE, NEWTON
FOR SUMNER ROBINSON, ESQ.
June 24, 1913.
Frank Chouteau Brown, Architect.
Tickenor House, Nine Park St. Boston.



PLATE LVI

HOUSE FOR MR. JOSEPH L. HEACOCK, GERMANTOWN, PA.
HEACOCK & HOKANSON, ARCHITECTS



HOUSE FOR G. H. LE MAISTRE, ESQ., MERION, PA.
DAVID KNICKERBACKER BOYD, ARCHITECT



GARAGES



GARAGE FOR C. A. WENTZ, ESQ., MERION, PA.



GARAGE FOR C. M. BROWN, ESQ., GERMANTOWN, PA:
DÜHRING, OKIE & ZIEGLER, ARCHITECTS

PLATE I

MINOR AMERICAN PUBLIC BUILDINGS

POST-OFFICES

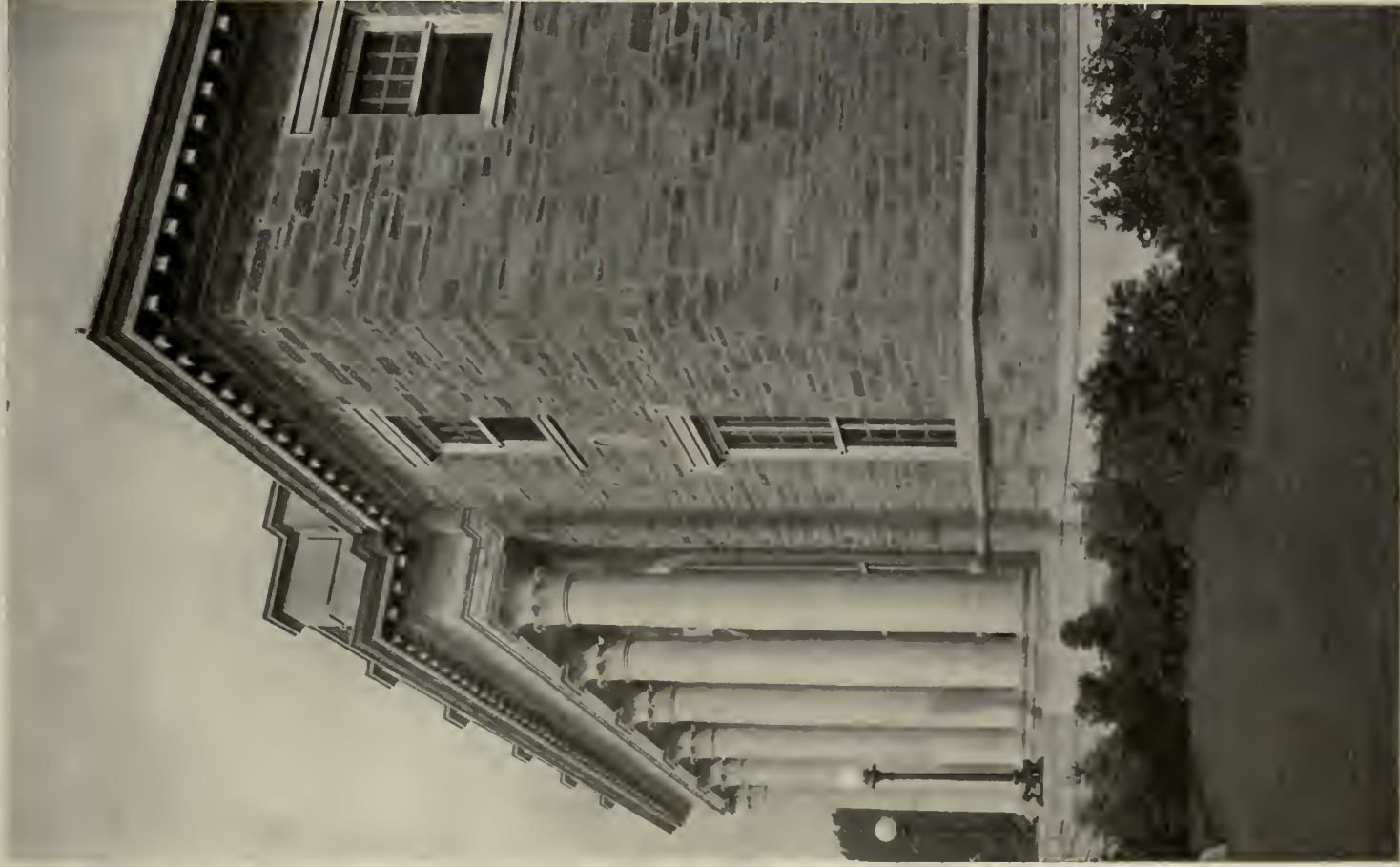




Fig. 58. Detail, Church at Sharpville, Pa.

Fig. 59. Detail of Stonework. House for T. H. Boyd, Sharpville, Pa.
Heacock & Hokanson, Architects

more, enthusiasm than they do that executed of the latter material. Its previous use in local work had always been far less satisfactory.

One final incident, that can be traced with several illustrations, is as follows: Some years ago plans had been prepared for a house to be built in a distant part of the State, but the owner was not satisfied with the quality of the stonework usually obtained in that vicinity. He had some knowledge of the Philadelphia ledge-work, and seemed particularly partial to the fillet-pointed broken-range type shown in Figs. 55 and 57. The suggestion that he employ a foreman and one or two masons of known ability to go from Philadelphia to direct the work met with his approval, and the photographic detail Fig. 57 was made for their guidance. Some months later the photograph Fig. 58 was received from the owner, illustrating what had previously been considered the best type of local work, and the photographs Figs. 59 and 61, showing what had been accomplished by the Philadelphia masons.

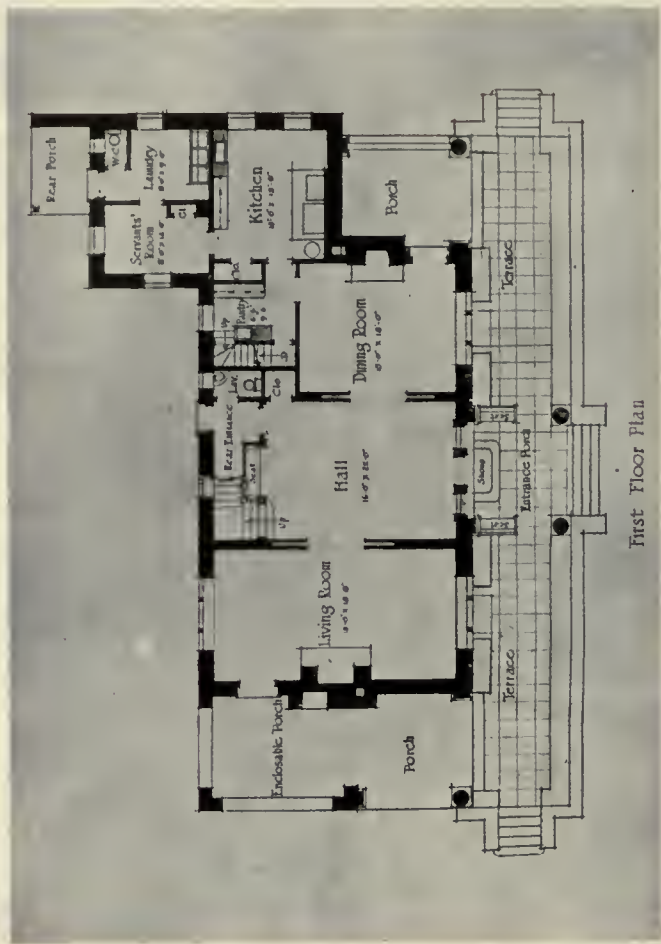
There are probably not many sections where so radical an improvement may be made in local work, nor does the writer wish to be considered as of the opinion that the only good stonework is found in the vicinity of Philadelphia. He does, however, feel that Philadelphia is particularly fortunate in its materials and precedents, both immediately at hand, and hopes that the references he has compiled may prove of

Fig. 60. Entrance Detail, House at Valley Forge, Pa.
Dühning, Okie & Ziegler, ArchitectsFig. 61. Entrance Gates, House for T. H. Boyd, Sharpville, Pa.
Heacock & Hokanson, Architects

some value in localities not so fortunate.

In conclusion, it is difficult to make any definite summary of what constitutes successful stonework. The variety of treatment in the foregoing examples makes it evident that the expert knowledge and good taste of the designer are necessary for the proper utilization of the skill of the artisan. The most important conclusion to be drawn from an analysis of the examples considered is that they *all* depend for their successful result upon the direct and logical use of the materials. This means the selection of a stone suitable for the structure in hand; of exercising due care in the scale and distribution of the parts; of the necessity of having a strong predominance of horizontal joints; of such treatment of the joints as permits the stone to exhibit its proper value in the composition; and in an avoidance of any scheme — either of laying or pointing — likely to appear forced or unnatural.

It is, of course, recognized that in some sections of the country stone is not to be obtained in such stratifications as permit of emphasizing the horizontal joint, upon which so much of the effectiveness of work in the vicinity of Philadelphia depends. But with these points in view, and some well-executed samples in mind, no one of any experience, understanding, and good taste should fail of obtaining successful results in similar ledge-stone work — no matter in what part of the country that work may lie.



RESIDENCE ON MILL CREEK ROAD, ARDMORE, PA.

DAVID KNICKERBACKER BOYD, ARCHITECT

The Architectural Review

New Series, Volume IV, Number 2

Old Series, Volume XXI, Number 2

FEBRUARY, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President

Henry D. Bates, Treasurer

Frank Chouveau Brown, Editor

Publishing and Subscription Office
144 CONGRESS STREET, BOSTON

Advertising Offices
ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK
58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

PLATES

PLATES XIII.—XVI.—HOUSE FOR GEORGE H. MACY, ESQ., WEST ORANGE, N. J. (PLANS, ELEVATIONS, AND SECTION) — LAURENCE F. PECK, ARCHITECT.

PLATES XVII.—XIX.—ST. PAUL'S CHURCH, DERBY LANE, LIVERPOOL, ENGLAND (PLANS, ELEVATIONS, SECTIONS, AND DETAILS) — G. GILBERT SCOTT, F.R.I.B.A., ARCHITECT.

PLATE XX.—GARAGE FOR SUMNER ROBINSON, ESQ., WEST NEWTON, MASS. (PLANS AND ELEVATIONS) — FRANK CHOUVEAU BROWN, ARCHITECT.

THERE exists one grave and apparently inherent defect in our present form of democratic government which seems always to require such tremendous economic and needless wastes of energy in *preventing* obvious mistakes of taste, judgment, or economy that, under a more skilled directorate, would never even be contemplated by those in actual control. That these mistakes are occurring constantly in our municipal, as well as in our national, life is illustrated by three exactly similar problems, encountered in New York, in Boston, and in Washington.

In New York the engineers and officials of the Board of Water Supply are confessedly unable to devise any plan for a gate-house or pumping-station that avoids serious encroachment on Morningside Park, regarded by many residents as the most beautiful small park in New York City — or, as some are inclined to claim, in the United States. While not in full possession of all the factors in the case, we do not hesitate, from what we have known of other similar problems, entirely to agree with those who protest against placing as large a structure as is projected on land reserved for park purposes, especially in a city as congested and rapidly growing as New York. It seems to be a further aggravation of the proposed evil that, in this case, the precise site selected — between 121st and 122d Streets — proves to be exactly the space originally proposed by Messrs. Olmstead and Vaux (in October, 1873) as the "only quiet sunny lawn in the park"! It is also another aggravation of the case that the scheme for the building itself, intended to include a pumping-station, resting-place, comfort-station, and tool-house, is obviously entirely inappropriate in treatment to the site proposed. "If there must be a building there," one of the layman protestants is quoted as saying, "at least make it as simple as possible. The idea of a great, big, formal building, such as the one planned, is grotesque."

Exactly the same sort of a problem has long been fought in Boston, where it was proposed to place a similar pumping-station, first on the new Charles River Embankment, and later on the Public Gardens and in the Common; and again, apparently, merely because those engineering and political minds in control seemed unable to think along any other line except that this was the *easiest* way to get a location — as well as the cheapest, because it saved paying for the land used in this way! As a

matter of fact, any public-spirited individual should recognize that such a process is far and away the *most* expensive, in the long run, because whereas the actual area occupied by the building is itself comparatively small, — and therefore would not be expensive to purchase in any proper and acceptable location, — by placing such a structure in a park, it becomes so much the more visible and anachronous as to go far to rob all the land surrounding the actual site of a considerable proportion of its civic and community rest and recreation value; while always is there the danger of such a precedent leading toward a regularly established and accustomed evil!

In our national capital city of Washington, where hardly a month passes without some transparent or subtle effort to disfigure the city by departing from the scheme of development outlined, in the first place by Major L'Enfant, and later by the Commission which worked out an extension of the original plan to meet conditions of the present, — and even the far-distant future, — it is therefore only a coincidence, otherwise occasioning no surprise, to find an attempt at this same time to construct a huge power-house on the banks of the Potomac nearly adjacent to the new Lincoln Memorial — a necessary and integral part of which power-house would be four huge chimney-stacks, which could not but become dominating and permanent blots on the river and park landscape. They would also further contribute their proportionate quota of soot toward defiling the white marble beauty of the Lincoln Memorial itself, as well as making it so much the more impossible to preserve for Washington its present almost unique position on this continent as a city where the comparative absence of smoke and soot makes the white beauty of marble permanently possible of employment for its monumental and government architecture.

In all three cases so nearly the same condition exists that all may be summarized in a criticism that could properly be applied to each, changing only local names of parks and persons; and perhaps no better summary is to be found than that contained in an editorial in the *New York Times* of February 7.

"The disposition of engineers and other persons in the public service to include plans of park invasion in making plans for public works must be checked. They must submit to the will of the people to keep their few parks free from needless buildings. If the Water Board's plans had not been withheld so long from the public some practical means to avoid the encroachment on Morningside Park could have been devised in time. The expense of making a detour in the course of the aqueduct is not to be compared with the actual cost to the city of the land taken from the park.

"We are quite confident that a building 40 feet high and 95 feet long need not be built in Morningside Park for pumping purposes. Originally, permission to build an underground chamber was all that was asked for. Then a visible gate-house was added to the plan. The combination of that with a public-comfort station, we are sorry to say, was a little idea of Park Commissioner Ward's very own. It is a good idea to discard. Let us get back to the gate-house and see if that, too, cannot be argued out of the park."

WE have selected this portion of the *Times* editorial for reprinting advisedly as being worthy of special comment thus to find in a North-American newspaper editorial so fundamentally correct an outlook upon a problem that is very considerably concerned with a question of aesthetics. The newspaper press has heretofore been too generally indifferent to this aspect of American life; and inasmuch as we must continue for some years to come to depend upon the newspaper as the principal medium of education for the mass of our citizenry in these United States, their lack of appreciation, if not their utter disregard, of this factor in American life is deeply to be deplored.

Recognizing, as we do, the difficulty of finding editorial talent possessing the broad general foundation for a proper critical outlook on the many complicated art matters with which the growth and development of this country are concerned, it is hardly to be wondered at that our newspapers have so completely failed to recognize, adopt, or maintain any proper standard of general artistic taste. Let us hope the changed attitude recently apparent among a few leading papers augurs a more definite recognition of their responsibilities in the future. The art of architecture, being fundamentally based upon a broad substratum of common sense is, as a matter of fact, far less difficult to understand and appreciate than the more technical allied arts of painting, sculpture, music, or decoration. It is therefore worthy of all encouragement to find so commendable an editorial position taken on so well assured a basis as the one quoted above.

(From "Architecture")



Episcopal Church, Ridgefield, Conn.
W. K. Rainsford, Architect; Allen & Collens, Asso.

AN examination of the January magazines develops two groups of principal architectural interest. One is the half dozen or so public buildings that the month has brought forth, the majority of which reappear upon this page; the other, a group of informal but picturesque views, centering principally around two residences shown on the page following, and continued through Mr. Alfred Hopkins' distinctive group of minor farm buildings, appearing at the head of the last page.

The Brickbuilder's plates include some new buildings by Parker, Thomas & Rice for the Maryland State Normal School, at Towson. Despite its size, the large school building is a very good example of the Elizabethan style, the dormers expressing some modern variations in detail. Other public work illustrated includes the West Side Market at Cleveland, by Hubbell & Benes; the Railroad Station at Santa Fé, by Bakewell & Brown, well carried out in the Spanish Mission type; and several small suburban fire stations at Winchester, Weston, and Watertown, of which the one at Weston is shown in its most unpromising aspect. To this group should also be added a well-designed Police Headquarters building at Mt. Vernon, N. Y., and Wyatt & Nolting's Post-Office at Waukegan, Ill. The rather well-known Tattershall fireplaces are illustrated, and the measured Colonial drawings now appear directly in front of the plate section. The text includes the second of Mr. Perkins' articles on the School Building as a Civic Center; an article dealing with the selection of a heating system; a short description of a Boys' Club at Roxbury; and another treating of

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The Brickbuilder")



United States Post-Office, Waukegan, Ill.
Wyatt & Nolting, Architects
(From "The Brickbuilder")



Fire Station, Watertown, Mass.
Curtis W. Bixby, Architect

(From "The Brickbuilder")



Police Headquarters Building, Mount Vernon, N. Y.
George M. Bartlett, Architect
(From "The Brickbuilder")



Administration and Recitation Building, Maryland State Normal School, Towson, Md.
Parker, Thomas & Rice, Architects

(From "The Brickbuilder")



West Side Market House, Cleveland, Ohio
Hubbell & Benes, Architects

"Diagrammatic Progress Schedules."

The picturesque and human appeal of architecture appears most in evidence in *The Architectural Record* for January through the illustrations of a country house at Southampton, L. I., by Walker & Gillette. This structure is noteworthy because it possesses an unusually individual and distinctive quality all too rare in American architecture, probably because of the general lack of any distinctive individuality or architectural appreciation on the part of the client himself. From some points of view it suggests much of the "happstance" development of the more informal Italian villas,

from which it was, perhaps, more or less consciously derived.

A group of houses by Mr. McGoodwin, at St. Martins, appears in all the bare realities of a hardly completed architectural development — particularly to be regretted of a community where the importance of natural foliage growths in completing the bare architectural outlines is so generally recognized as is the case in Philadelphia and its vicinity. Other work, by E. B. Gilchrist and by Dühring, Okie & Ziegler, is also shown by studies or photographs of barely completed structures. Certainly no sufficient architectural excuse exists for the publication of the Monmouth Hotel at Spring Lake, featured in the "Portfolio" of "Current Architecture," nor can we think of anything commendatory to say of its companion, the Bank of Nova Scotia, at Havana, Cuba. The Montgomery residence, at Buffalo, N. Y., while unquestionably better than its associates, is too fragmentary, as presented, and too obscure in detail, either to be unreservedly condemned or truthfully appreciated. A number

(From "The Architectural Record")



Front toward Garden



Entrance End and Side Front

House for H. H. Rogers, Esq., Southampton, L. I.

Walker & Gillette, Architects

(From "The American Architect")

of miscellaneous measured drawings of Connecticut Colonial architecture appear, and Part II of Mr. Stevens' article on American Hospital Development is published, profusely illustrated, particularly with plans and interior photographs. Mr. Glenn Brown's reminiscences of Mr. McKim are concerned in this number with his relation to the restoration of the White House.

The American Architect for January 12 deals with Modern Farm Buildings, illustrating the work of Alfred Hopkins. Although much of this is already familiar from previous publication, it here appears supplemented by some new and attractive details. Mr. Hopkins' work not only always expresses a refined feeling and appreciation for both the æsthetic and the practical sides of his problems, but is also of the widest variety in design and architectural treatment — somewhat rarely found in American architectural practice.

The principal feature on January 19 is a rather novel combination of a small steep-pitched French roof with large flat-roofed wings, in a house at Greenlawn, L. I., designed by John Russell Pope. Despite the interest of the result one rather wonders if the original scheme did not propose the pitched roof covering the entire main body of the house, when its proportions would have been more successful. But as this would have correspondingly enlarged the second floor it appears probable that, through some reduction of the owner's demands, or the plan, this story was narrowed to the dimensions that now exist, the low wings therefore appearing large in relation to the central portion. The interiors consistently carry out the French note maintained by the exterior. A house by MacLaren & Thomas, at Colorado Springs, considerably more interesting on the entrance than on the court side, is also illustrated.



House for Com. Charles A. Gould, Greenlawn, L. I.

John Russell Pope, Architect

(From "Architecture")



House for Robert Walker, Esq., Scarsdale, N. Y.

James Brite, Architect

(From "The Architectural Record")



New House, Pastorius Park, Philadelphia, Pa.

Robert R. McGowdwin, Architect

(From "The Brickbuilder")



Santa Fé Railroad Station, San Diego, Cal.

Bakewell & Brown, Architects

There are two plates devoted to Robinson Hall, Dartmouth College, the design of which can be criticized both in regard to intent and to detail. First, as to the intent. The tradition of New England towns is distinctly Colonial, or, if the term Georgian is preferred, as relating the style to that in England of the same epoch, it may be used. This style is one of simple, severe classicism, sometimes heavy and dull, but always formal, and therefore having dignity. It has, however, enough flexibility to

allow its application to various conditions, and its relative factors are subordinate to its masses; and its foci, which are few,—porches, entrances and Palladian motives,—are in scale with its masses. It is not enough, however, to employ these motives casually to simulate the style, which is one of carefully considered relative proportions of simple openings and walls, derived from Italian Renaissance precedents with monumental character. So inherent is this quality in the style, that marked variety of shape of opening, exaggeration of minor

details, or interpolation of other types of classic detail injure it to a serious extent. If it was intended that Robinson Hall should be Colonial in type it fails, in as much as its open pediment is much too large in scale for the Palladian motive beneath, its cornice is too heavily modillioned, its porch, with an exaggerated Erechtheion motive, with too broad an opening for its height, and which is too heavily profiled, is out of proportion with the window openings, which again

are much too varied in design. If it was not intended to suggest Georgian work, but to be merely utilitarian of the character which frankly and at times brutally eliminates any attempt at relative proportions, it is to be regretted, as the Georgian work is perfectly amenable to all requirements of the usual college building, and has

(From "The American Architect")



Cottage, Estate of Adolph Mollenhauer, Esq., Bay Shore, L. I. Alfred Hopkins, Architect

(From "The American Architect")



Lodge, Stetson Est., Sterlington, N. Y. Alfred Hopkins, Architect

(From "The American Architect")



Dairy Bldg., Estate of C. V. Brokaw, Esq., Glen Cove, L. I. Alfred Hopkins, Architect

style, which the utilitarian work, no matter how embellished by unnecessary factors such as keystones, corner quoins making vertical bands only, and friezes which have no proportion, never attains. Incidentally, the second-story plan does not seem to fit the windows very well, and the paneling of some of the windows through two stories tends to confuse the sense of scale. A tradition is so valuable an asset in any American community that it is a pity that it should be neglected as it has been so constantly at Dartmouth.

In the issue for January 26 the article on "Versatility" could, with far more pertinency, have accompanied Mr. Hopkins' work, appearing in the issue two weeks earlier. As published, this topic accompanies plates showing miscellaneous work by Nelson & Van Wagenen, it so happening that the majority of the buildings, of varying merit, show designs of either a Colonial or heavier Classical derivation. Indeed, the single variant is a plaster house, at Rome, N. Y.

On January 5 a practical article on Apartment House Efficiency, by C. L. Horn, is accompanied by some incidental text and plate illustrations, including the Craig Apartments, at Chicago, by Schmidt, Garden & Martin,—already illustrated and referred to in this department,—and the Hardy, Lockby Court, Barrett, Chandler, and Chestnut Street Apartments by the same designers. Of these, only the Chandler Apartments are classically pretentious, the others being direct and simple, after the prevailing Chicago fashion.

Architecture for January publishes Trowbridge & Ackerman's Central Branch Building of the Brooklyn

(From "The American Architect")



Hardy Apartments, Chicago, Ill. Schmidt, Garden & Martin, Architects (From "The Builder," London)



An Architectural Fantasy: An Harbour A. E. Richardson, Architect (From "The Builder," London)



Proposed New Spa, Baths, Hotel, and Gardens, Bath John Belcher and J. J. Joass, Architects

Y. M. C. A., a structure that, externally, is so largely monotonous in treatment and simply rectangular in outline as to verge perilously upon the commonplace. The interiors are more attractive in appearance, largely from their unusual suggestion of English domestic work. A small stone church at Ridgefield, Conn., is given an interestingly Colonial aspect both within and without; and a simple and picturesque plastered hillside house of English type, by James Brite, is illustrated, with the now usual group of anonymous architectural snap-shots. Benjamin F. Betts has a short article on "Early Architecture in Western New York," illustrated by photographs and measured drawings.

The Western Architect deals principally with the modern factory problem, illustrated by the dignified and self-contained work of George C. Nimmons, including many structures recently published in the August *Architectural Record*, and reviewed in this department at that time. Illustrations of a schoolhouse at Niagara Falls show an extremely direct and simple treatment of the problem.

The Builder for December 24 includes Mr. John Belcher's and Mr. J. J. Joass' proposed new spa, baths, hotel, and garden in the city of Bath, England. On December 31 appears another of Mr. A. E. Richardson's "Architectural Fantasies," "A Classical Harbour." Articles on January 7 treat of the work of Alberti at Rimini, and Wren's later London churches. The issue for January 14 contains H. Percy Adams' and Charles Holden's design for the University of London King's College for Women, and one or two plates of restoration drawings of Wren's churches.

PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

IN this issue we present for the particular attention of members of the profession, or other readers interested in decorative ornament and architectural design, the first of two articles by Mr. Claude Bragdon, developing — in what is intended to be a less abstract and more practical manner — the theories dealt with at length in his recently published volume "Projective Ornament," reviewed by Mr. C. Howard Walker in our November number. In illustrating the further application of this theory to architectural ornament Mr. Bragdon has accomplished some of the best and most beautiful drawings he has yet made — drawings that are in themselves models of decorative design. No draughtsman interested in rendering, or even — for that matter — in perfecting his skill in architectural drawing, but can learn much from a study of the beautiful and expressive line employed in these drawings, as well as from their composition and their relation of spots of light and dark pattern. The second instalment will follow in April, and is to be accompanied by more drawings, equally beautiful and appealing to a decorative architectural sense.

The development of the Midland Steel Company's property for workingmen's homes, adjacent to their mills near Pittsburgh, is also illustrated within this issue by a number of plans and elevation studies, accompanied by some photographs of a few of the completed houses and a brief text description of the project and its development to date. It should be of particular interest at this time — when the importance of properly housing the workingman is coming to be recognized in this country — because we have as yet made so lamentably few actual ventures in this direction to which we can turn as models for reference, or for exact information for the assistance of others proposing to undertake developments along similar lines. To this subject Mr. Ihlder's short accompanying article should serve as an authoritative introduction.

This month we are fortunate in having the drawings of so unusual a building to feature that we have finally given the usual eight line-plates to showing the elevation and principal detail working drawings and some ten or twelve more text pages to the adequate reproduction of the working plans of Mr. Alfred Hopkins' Court-House and Prison, Courts of Inferior Jurisdiction, New York City. While the building of this structure has not yet been begun — the city being at present occupied with obtaining and clearing the site where it is to stand — it has been most completely worked out in great detail by the architects, as is clearly shown by the model drawings we reproduce. The style adopted has been utilized with equal consistency and thoroughness, and with all due regard to the practical arrangement of the plan, until the

WHAT DO YOU DO?

Do you realize to the full YOUR duty to your profession in your community, by forcing upon the laymen the recognition of what you — individually and professionally — are striving to accomplish for the good of the individual and the betterment of local conditions? Is the newspaper man who comes to YOUR office asking for the "bread" of public information handed out a figurative "stone"? Much work done by the profession in every community has its definite news value. Yet the reporter applying in the due course of his day's business routine to the average architect for information of undoubted public interest — and often of latent personal "advertising," or publicity, value! — is regarded as a useless nuisance, and curtly and customarily refused.

whole presents a most unusual type of architectural design, and one that we do not remember of before having been able to present to our subscribers in as equally complete and thorough a fashion.

The April issue of THE ARCHITECTURAL REVIEW will, we believe, be of particular interest for its presentation of some architectural photographs taken during last summer by Mr. Whitney Warren, the well-known American architect, while making an examination of the French historical monuments along the section of that country that had been previously over-run by the invading armies. This will be the first presentation where any attempt has been made to show existing conditions in any architectural sense; and it will perhaps cause some members of the profession to realize for the first time that the very destruction of the fabric of Rheims itself has been a mere episode in a thoroughly prearranged and colossal campaign, undertaken by an apparently utterly desperate invader, comprising the ruthless and total destruction of a nation's dwellings, churches, and governmental buildings. The second of Mr. Bragdon's articles, with another instalment of his inimitable pen-drawings, will also appear in April; along with some further recent examples of modern American workingmen's homes, as they have been realized in various manufacturing centers.

Among plates of working drawings to be published in early issues may be named Messrs. Crow, Lewis & Wickenhoefer's Children's Juvenile Court, accompanied by some incidental photographs, showing one of the unusual newer buildings in New York City; the drawings of a college development in China by Murphy & Dana; a recent banking and office building structure; and several examples of our smaller and more intimate

domestic architecture, including drawings and photographs of a charmingly designed and attractive plaster house by Charles Barton Keen, and some work by Murphy & Dana, etc.

The Publishers regret that, through a misunderstanding in their office, two illustrations in Mr. Heacock's last article on the "Ledge-Stone Work of Philadelphia and Vicinity," published on page 23 of the February number as Figs. 59 and 61, were credited to Heacock & Hokanson as architects, whereas the designers of the T. H. Boyd House, at Sharpsville, Pa., were actually Owsley & Boucherle.

Unexpected delays in completing the program of the Immigrants in America Housing Competition have prevented including the complete program in this issue. It is now standing in type, however, and final approval of the proofs will probably enable it to be printed before this issue reaches our subscribers. All requests for the program that have been received will be supplied immediately; and copies will also be separately mailed to all our subscribers. Other individuals interested may obtain the program by addressing THE ARCHITECTURAL REVIEW and requesting that information. Another page announces the essentials of this program, but those desiring to compete should obtain the full text in regard to the details of arrangement and submission of plans which are not covered in this announcement.

AN APPEAL TO ARCHITECTS

Architects may assist in the war-relief work now under way by responding to an appeal for discarded tracing-linen that has been made by Mrs. John Downes, 21 Water Street, Hingham, Mass. The need of soft old materials for dressings is becoming more and more urgent in all the war hospitals, and old tracing-linen will be especially appreciated. If such material will be sent to the above address, Mrs. Downes will wash out the sizing, and put the cloth in proper condition to be used. This is a long and somewhat tedious process, and while the Surgical Dressings Committee, to whom it will then be forwarded, cannot take the time to do this work, they are especially glad to receive this linen because of the fineness of the material used for this purpose. To quote from Mrs. Downes' appeal, "The need of soft dressings is overwhelming. This material will be used for eye-bandages. The Red Cross has notified all of its branches that we must prepare to keep a tenth of everything at home. This will bring a heavy burden upon us all, for we cannot diminish our gifts to Europe, and every scrap of cotton or linen must be gathered and used." Architects, engineers, or others getting rid of old tracings can serve a worthy cause by forwarding such discarded material to the address given above.

White Pine Architectural Competition

A Suburban House to Cost \$10,000
(Including Garage for One Car)

PRIZES AND MENTIONS

Premiated Design will receive	- - - - -	\$750.00
Design placed second will receive	- - - - -	400.00
Design placed third will receive	- - - - -	250.00
Design placed fourth will receive	- - - - -	100.00

Six Mentions

Competition closes at 5 p. m., Monday, May 1st, 1916

For complete program see the February Number of The
White Pine Series of Architectural Monographs

If you are not receiving the Monographs and feel interested in having them, kindly write Mr. Russell F. Whitehead, 132 Madison Avenue, New York City, who will be pleased to send you the February Number and all subsequent issues. Mr. Whitehead was formerly editor of "The Architectural Record" and of "The Brickbuilder," and the Monograph Series is now being published under his direction with every effort to continue to improve its present high standard.

*WHITE PINE BUREAU,
1342 Merchants Bank Building, St. Paul, Minn.*

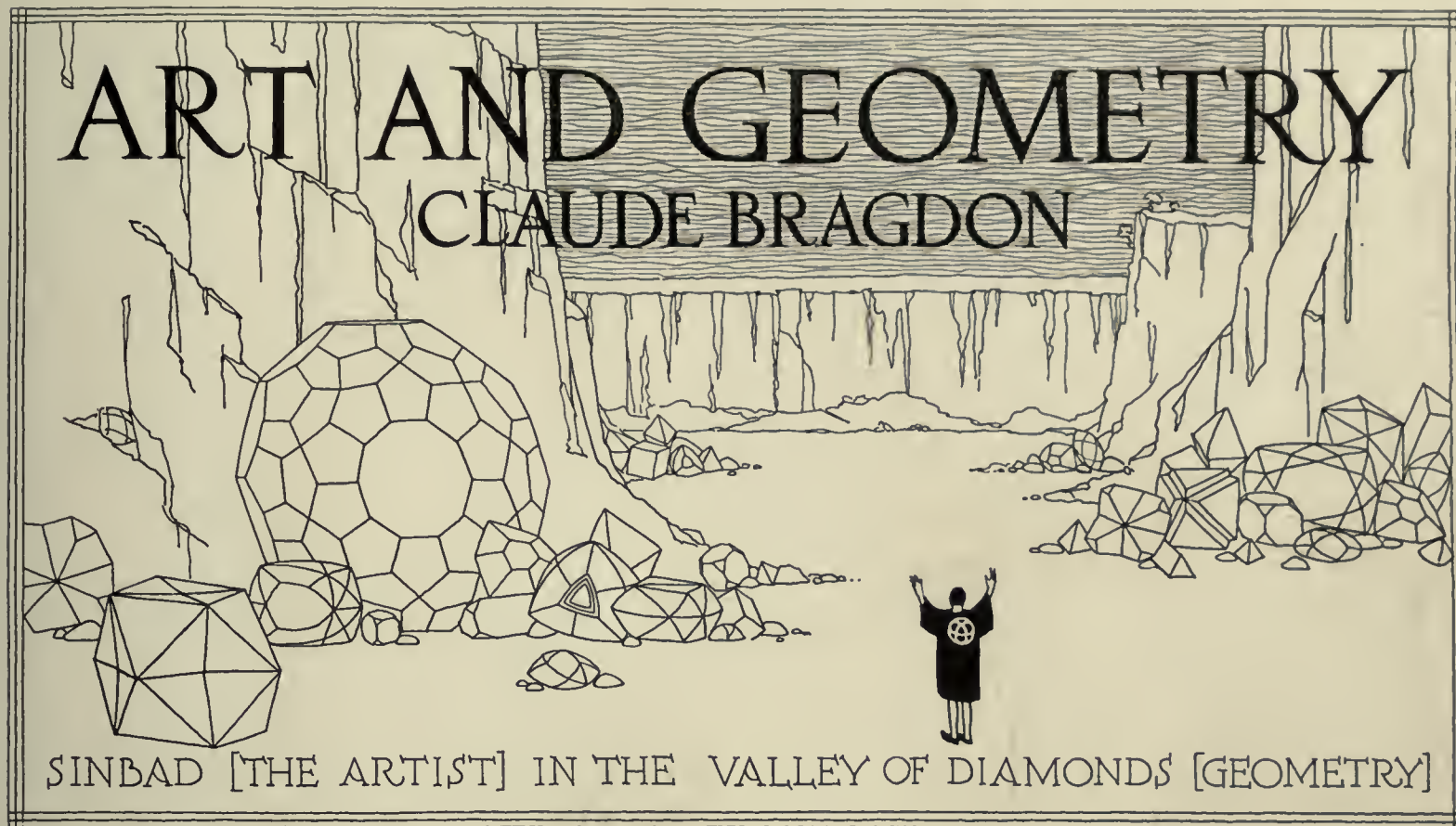
Representing
The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and the Associated
White Pine Manufacturers of Idaho

The Architectural Review^{29.}

Volume IV (Old Series, Vol. XXI)

March, 1916

Number 3



THE shell-shattered windows of Rheims, the bomb-scattered ceiling of Santa Maria dei Scalzi — what are these things but a symbol of that old crystal of art in which were reflected those forms of thought which are even now being washed away in blood and tears? This crystal has so long held us hypnotized by its beauty that we have not stirred a hand toward the creation of a new art-crystal, which shall reflect the movement of the modern mind.

The art-phase which we are passing through represents a *breaking up*. This accounts for the vagaries of modern painting and modern music. It is a clearing away of old æsthetic rubbish, just as the war is a clearing away of old political rubbish, so that the god in man may fulfil itself in some new and beautiful way.

The need for this new mirror of consciousness, which may do for our place and moment in the great processional of civilization what Egyptian architecture did for Egypt, Hellenic sculpture for Greece, and Venetian painting for the later Renaissance, has now at last become acute. Before the cannons cease their booming we must concern ourselves with the production of more things than those which have to do with the mere machinery of life. For the new age a new art must arise.

In what quarter shall we look for those elements whose precipitation into sound and form and color shall reflect that revelation of truth vouchsafed "the scientific century" just past, and that further revelation which awaits us in this transitional period of wonder and amaze? What, in short, shall be the basis of the new æsthetic?

It may be urged that on this subject it is idle to speculate and impossible to forecast; that not until the hour strikes shall we be able to discern the figure on the dial. It may be said that art is a product of the intuition, whose action is always unpre-

dicable, because it is subconscious. And yet it is not inconceivable that with the growth of self-consciousness the intuition may attain to a consciousness of itself. The art of the future may be self-conscious; there may be a greater play of the sunlight of the understanding in this moonlit garden of the soul. Moreover, perhaps the hour *has* struck, perhaps the thing we are seeking is here before us, waiting for somebody to point it out.

No fact is better established than that we live in an *orderly* universe. The truth of this the war in Europe may for the moment, and to the near and narrow view, appear to contradict; but the sweep of human history, and of the stars in their courses, alike show an orderliness which cannot be gainsaid. Now of order, *number* — that is, mathematics — is the more than symbol; it is the very thing itself. Whence this weltering tide of life arose, and whither it flows, we know not; but that it is governed by mathematical law all of our knowledge in every field confirms. Were it not so, knowledge itself would be impossible. It is because man is a counting animal that he is master over all the beasts of the earth. If the ability to calculate, to measure, to geometrize, has made man what he is, it will equally make him what he is to become.

Number is the tune to which all things move and, as it were, make music; it is in the pulses of the blood no less than in the starred curtain of the sky. It is a necessary concomitant alike of the sharp bargain, the chemical experiment, and the fine frenzy of the poet. Music is number audible; architecture is number visible. Nature geometrizes not alone in her crystals but in her most intricate arabesques.

If number is indeed just this, a universal solvent of all forms,

sounds, motions, may we not make of it the basis of a new æsthetic — a loom on which to weave patterns the like of which the world has never seen? To attempt such a thing — to base art on mathematics — argues (some one is sure to say) an entire misconception of the nature and function of art. "Art is a fountain of spontaneous emotion" — what, therefore, can it have to do with the proverbially driest, least spontaneous, preoccupation of the human mind? The answer to this is that the given definition is only partial. Granted that art is the communication of emotion, this transit can be effected only through some sensuous element, some language (in the largest sense), and into this the element of number and form must inevitably enter — mathematics is "there" and cannot be thought or argued away.

But to make mathematics, and not the emotion through which it finds expression, the fundamental thing, is this not to fall into the ancient heresy of art for art's sake, — that is, form for form's sake, — in this case art for mathematics' sake? To this objection also there is an answer, and as this answer comprehends the crux of the matter, embraces the proposition by which this thesis must stand or fall, it must be full and clear.

What is it, in the last analysis, that all art which is not purely personal and episodic strives to express? Is it not the *world-order*? — the very thing that religion, philosophy, science, strive according to their different methods to express? The perception of the world-order by the artist inspires the very

emotion which he can express only in terms of number, and if number is itself an expression of the world-order, the form and the content of art are not different, but the same. A deep sense of this probably inspired Pater's famous saying that all art aspires to the condition of music; for music, from its very nature, is the world-order uttered in terms of number, in a sense and to a degree never otherwise attained.

This is not mere verbal juggling. We have lived so long in an art-phase which exalts the personal element, as opposed to the cosmic element, that we have lost sight of the fact that the great arts of antiquity, which preceded the Renaissance, insisted on this cosmic aspect, and this alone — just as does Oriental art even to-day. The essence, the *archetypal* aspect of things, is the preoccupation of the Oriental artist, as it was of the Egyptian

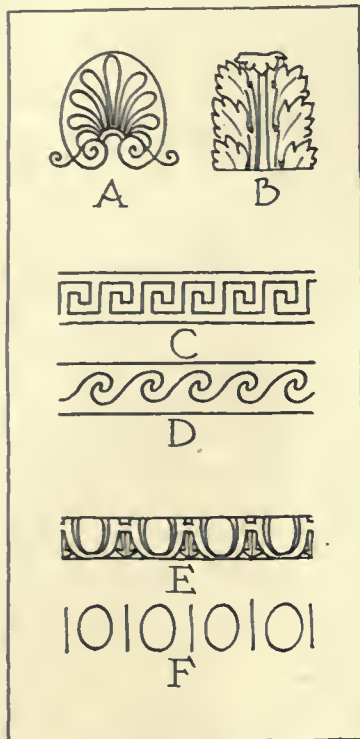
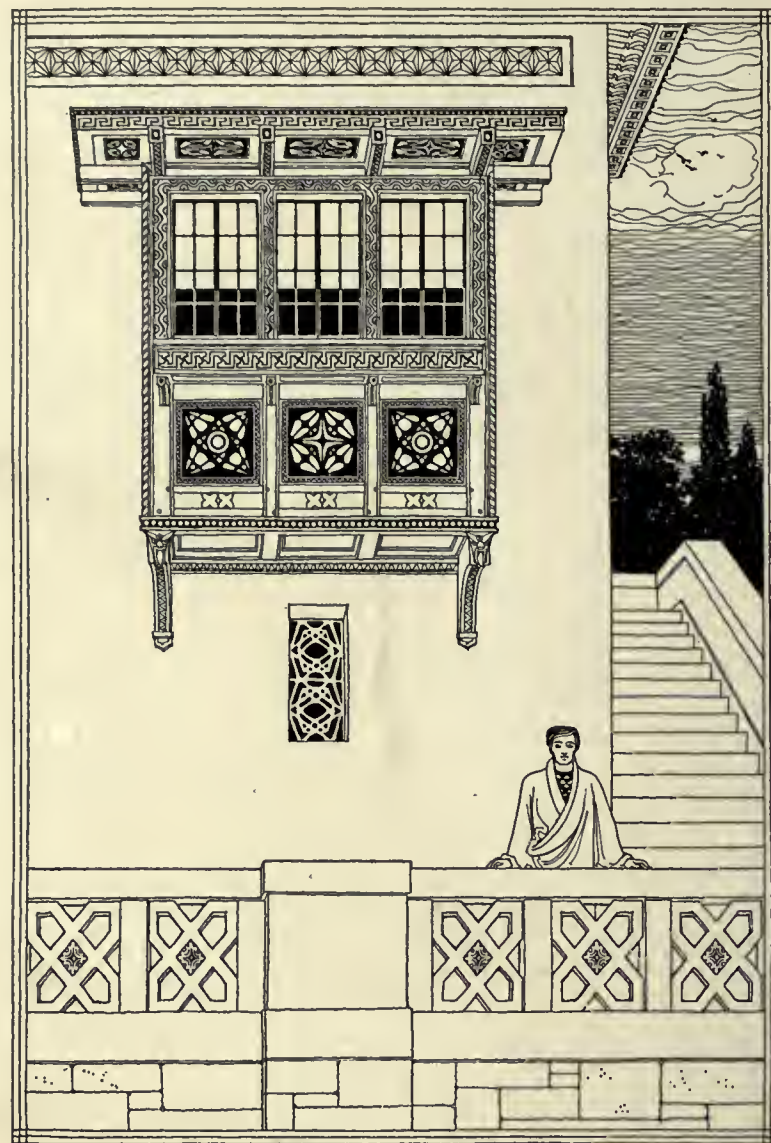


Fig. 1

and of the Greek. We of the West to-day seek as eagerly to fix the *ephemeral* aspect, — the shadow of a particular cloud on a particular landscape, the smile on the face of a particular person. Of symbolic art, of universal emotion expressing itself through a universal language, we have very little to show.

The reason for this is, first, our love and understanding for the particular and concrete — it is the *world-aspect* and not the *world-order* which interests us; second, the inadequacies of any existent art-language to utter that new vision of the world which modern science has opened up. Confronted with this difficulty, we have shirked it, and our ambition has shrunk to the portrayal of the things which shuffle this poverty out of sight. It is not a poverty of technique — we are dexterous enough; nor is it a poverty of invention — we are clever enough; it is the poverty of the intellectual and spiritual bankrupt trying to divert

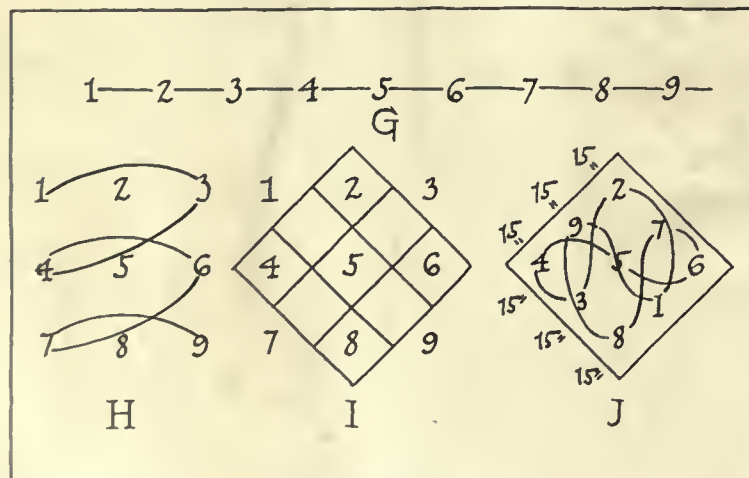


Fig. 2

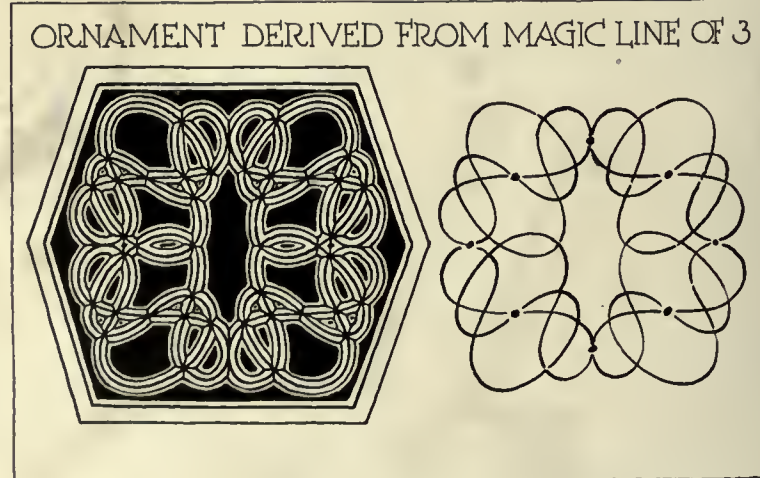


Fig. 3

attention by a prodigal display of the smallest of small change — and of ancient coinage, at that.

I speak only of the arts of space, including the acted drama; the arts of time — music and poetry — employing vehicles more flexible, have been more fortunate, though they too suffer in some degree from worshipping, instead of the God of Order, the God of Chance.

The remedy for all this is a return to first principles — principles so fundamental that they themselves suffer no change, however new and various their illustration. These principles are embodied in number, and one might almost say nowhere else. Mathematics is not the dry and deadly thing that our teaching of it and our use of it have made it seem; mathematics is the handwriting on the scroll of materiality of the very Spirit of Life itself. Others before Pythagoras discovered this; it is the discovery which awaits us too.

To indicate the manner in which number might be made the basis of a new æsthetic would be too large an order; but one

beautiful, but because they express cosmic truths. The honeysuckle and the acanthus leaf, for example, express the idea of successive impulses, mounting, attaining a maximum, and diminishing, expanding from some focus of force, in the manner universal throughout nature. A fret is a series of highly conventionalized spirals; translate it back into its original curved form and we have the wave-band; isolate it and we have the volute. Egg and dart are phallic emblems, female and male; or, if you choose, as ellipse and straight line they are symbols of a finite existence contrasted with infinity (Fig. 1).

Suppose that we determine to divest ourselves of these and other precious inheritances, not because they have lost their beauty and meaning, but rather on account of their manifold associations with a past which the war makes suddenly more remote than slow centuries have done. Suppose that we determine to supplant these symbols with others, no less charged with beauty and meaning, but founded more directly on *number* — how shall we set to work?

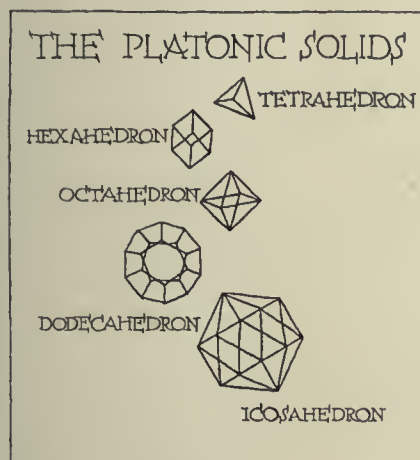


Fig. 4

might take a single phase, like ornament, for example, and deal with it from this point of view.

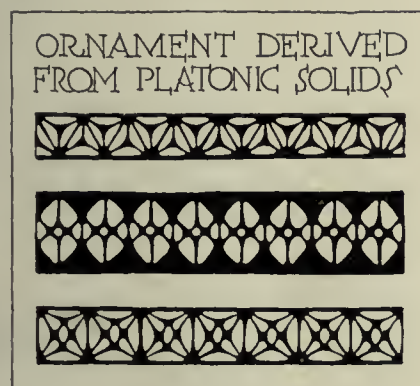


Fig. 5

The ornament in common use by those who employ it has been gathered from the dust-bin of the ages. What ornamental *motif* of any universality, worth, or importance is less



than a hundred years old? We continue to use the honeysuckle, the acanthus, the fret, the egg and dart, not because they are appropriate, but because they are beautiful. Why are they beautiful? It is not because they are highly conventionalized representations of natural forms which are



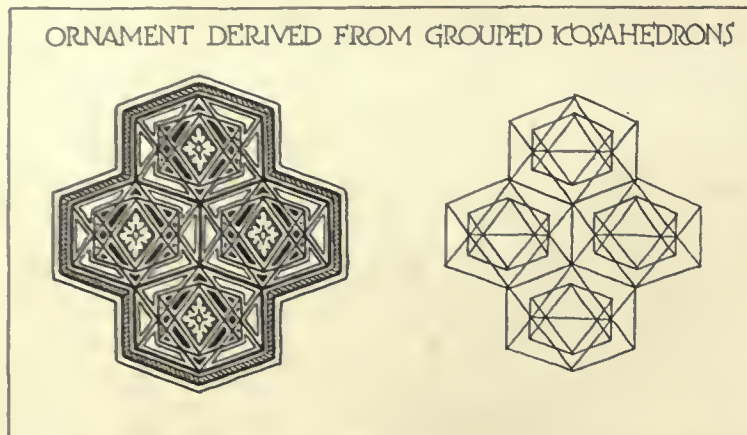


Fig. 6

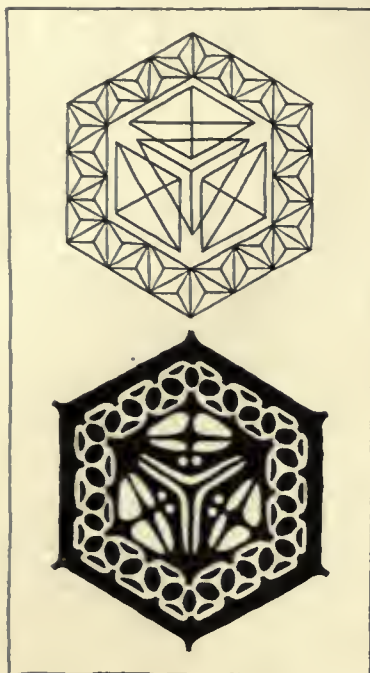


Fig. 7

This is a matter not so difficult as might be imagined. The truths of number find direct and perfect expression in the figures of geometry, and to figures of geometry all ornamental forms whatsoever are capable of being reduced. The squaring of a number — the raising of it to its second power — finds graphic expression in the plane figure of a square; and the cubing of a number — the raising of it to its third power — in the solid figure of a cube. Now squares and cubes have been recognized from time immemorial as useful and legitimate *motifs* of ornament. Other elementary geometrical figures, making concrete to the eye other truths of abstract number, can be used in the same way to an almost limitless extent.

Or, if we choose, we may attack our problem in a slightly different way. Think, for a moment, what art is, in one of its aspects. It is *the beauty inherent in order*, attained either by instinct or by ingenuity, it matters nothing which. Very well, then, let us deal with numbers *ingeniously*; let us discover, if we can, *numerical rhythms*; and these rhythms, which are metaphysical, translated into form, should furnish us with the raw materials for ornament — for art.

If we set down the digits in a row, in their natural order, their expression in form would be only a monotonous straight line (G, Fig. 2). To attain more interest and variety we can arrange the same digits in the same sequence in three rows of three figures each. The resultant line, their formal expression, would then be a zigzag, or — using a free-hand curve — a series of repeating loops (H). This still fails to satisfy the æsthetic sense; we have not been ingenious, that is, not *artful* enough. The columns of our square of numbers, vertical, horizontal, and diagonal, add to different sums. There is no *relation* between them, therefore they do not “rhyme” with one another. Let us establish a relation — make them rhythmic — by forming what is called a “magic” square. There is a simple rule for this, for squares of an odd number of cells. The method consists of drawing diagonal lines between the numbers in such a manner that a new square is formed. Four of its cells are empty, and four numbers are outside of the perimeter (I). These external numbers we introduce into the empty cells by *rotating* them, as it were, in the third dimension, about the central number, so that each occupies the empty cell *opposite* to the one which it adjoined. This creates a magic square, for all of the columns add to fifteen. This numerical harmony finds graphic expression in the line formed by following the magic path within the square. We discover this path by following the numbers in their natural order, as before, using

a free-hand curve and returning to the point of departure (J). This line is of great intrinsic interest and beauty; enhance this beauty by repetition and contrast and the result is ornament (Fig. 3).

Now the number of magical numerical arrangements — not all of them squares — is practically infinite. In each there is a magic path — not always, but often, highly decorative. Here is a rich and unexplored mine, therefore, for searchers after *motifs* for a new æsthetic.

Bear in mind that ornament, in the last analysis, is nothing but the rhythmical division and subdivision of space. Now the projections of the Platonic solids* on a plane divide that plane space rhythmically (Fig. 4). These projections would correspond to the network of lines seen if one looks directly down into a glass paper-weight, — the lines formed by the joining of the faces which bound whatever regular polyhedron the paper-weight happens to be. This network of lines is itself decorative, and the play of a little invention in the matter of arrangement and rendering easily translates it into ornament. Fig. 5 represents three ornamental bands in which the tetrahedron, the hexahedron, and the octahedron are used as *motifs*. A more elaborate treatment of a more complex figure, the icosahedron, is shown in Fig. 6. Fig. 7 is nothing more or less than two intersecting tetrahedrons. The geometrical basis of Fig. 8 is more obscure, but it is of the simplest, no other figure but the tetrahedron entering into its composition. The pattern on the square pilaster shown in Fig. 8 is made up of exactly the same elements, but arranged in sequence so as to fit the given space. And just to show how far a single simple geometrical form may serve in the creation of ornament, there is nowhere in this design any pattern which is not founded on the tetrahedron.

[To be continued in April.]

*The regular tetrahedron, hexahedron, octahedron, dodecahedron, and icosahedron.

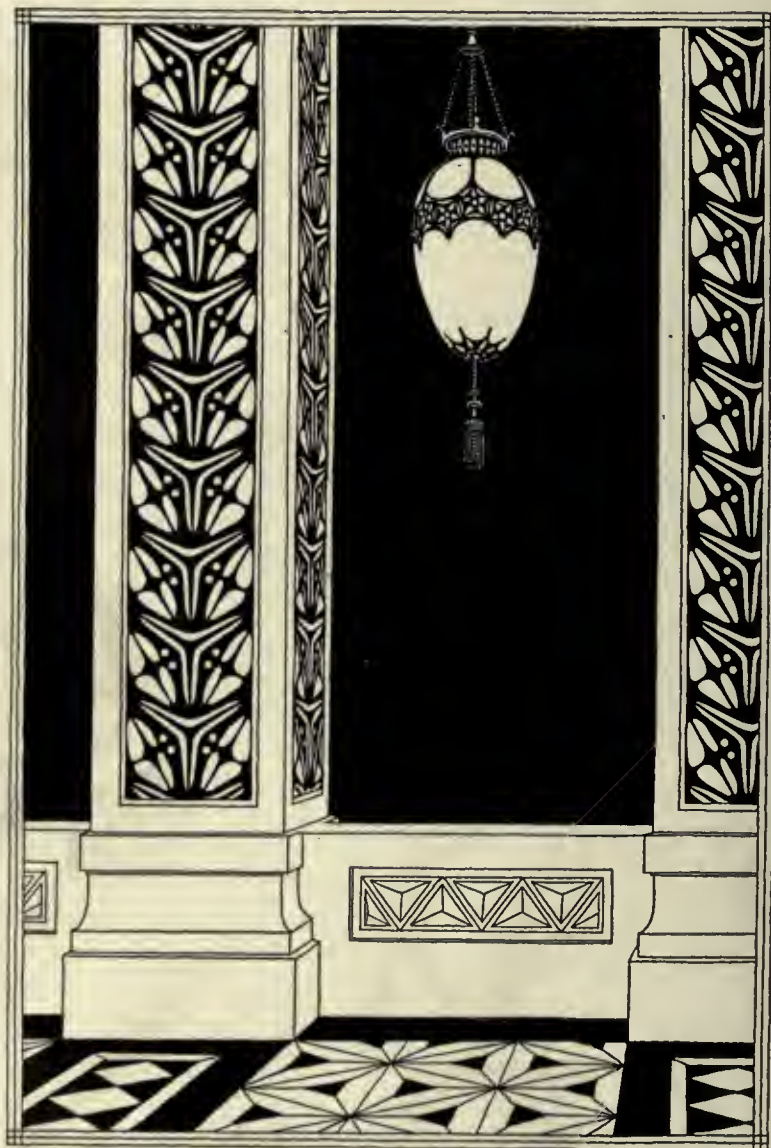


Fig. 8

The Town of Midland, Pa.

A New Development in Housing near Pittsburgh

Albert H. Spahr, Architect

THE town of Midland, Pa., now in process of construction, is being built by the Pittsburgh Crucible Steel Company, a subsidiary company of the Crucible Steel Company of America, to house their employees. Thus far about one hundred and twenty houses have been completed, and the work is to continue until the entire development is carried out. Unfortunately, previous to the adoption of the scheme of development shown in these drawings, the town had already been started in the usual Western Pennsylvania fashion, and so far as it had gone was a typical "steel town" of the locality, with all of dirt and ugliness that that suggestion implies. The newer portions, however, have been laid out so as to take full advantage of the site, which is on a beautiful plateau about forty feet

above the Ohio River, about twenty-two miles distant from Pittsburgh. The development extends back into the hills a distance of approximately two thousand feet.

A part of the problem to be solved in this village was to provide for workmen of different nationalities. Consequently the plan, as laid out, includes districts practically segregating, as completely as possible, the negro help from the other foreign elements, such as the Slavs and Italians, while another section provides for the American laboring class, and a fourth division, to be located on the heights at the back, will provide for the more skilled workmen, the foremen, superintendents, and officials of the company. The houses shown with this article are those intended for the American laborers, when semi-de-



Fig. 1. General View of Typical Block, Midland, Pa.
Taken along Ohio Avenue from Corner of Eighth Street



Fig. 2. Plot Plan of New Housing Development, Town of Midland, Pa.
MacClure & Spahr, Architects



Fig. 3. View of Double Houses 7-8 and 12-13, along Ohio Avenue
Albert H. Spahr, Architect



Fig. 4. View of Double Houses 5-6 and 14-15, along Ohio Avenue
Albert H. Spahr, Architect

tached or in groups of three; the individual houses being thus far generally occupied by the foremen and better grade of mechanics. As yet no part of the predetermined better class of housing has been constructed.

The houses shown here have been built in blocks of twenty to thirty at a time, let under one contract, and consequently the exact cost of the individual houses is difficult to determine. They were laid out, however, to run to the approximate average of \$2,200 a single house, \$4,500 the double house, and \$6,700 to a group of three houses under one roof. These prices include furnace heating, plumbing, and wiring, as well as all the construction, finish, painting; in fact everything necessary to complete the structural portion of the house, except the outside grading and planting—the latter having had no chance to develop at the time these pictures were taken. The material generally employed for these houses was hollow terra-cotta tile for the walls, finished with rough cast plas-

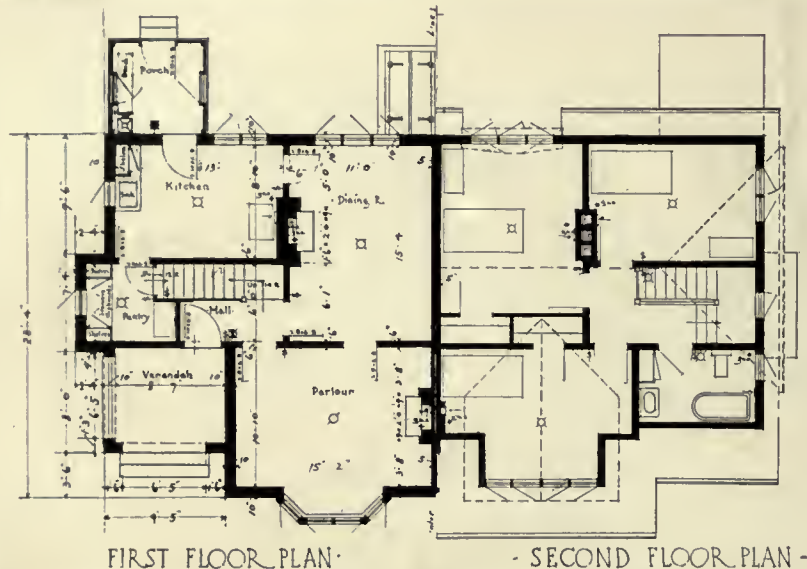


Fig. 5. Floor Plans of Double Houses 5-6 and 14-15



Fig. 6. View of Triple House, 9-10-11, in Center of Block
Albert H. Spahr, Architect



Fig. 7. First Floor Plan, Triple House Block, Fig. 6

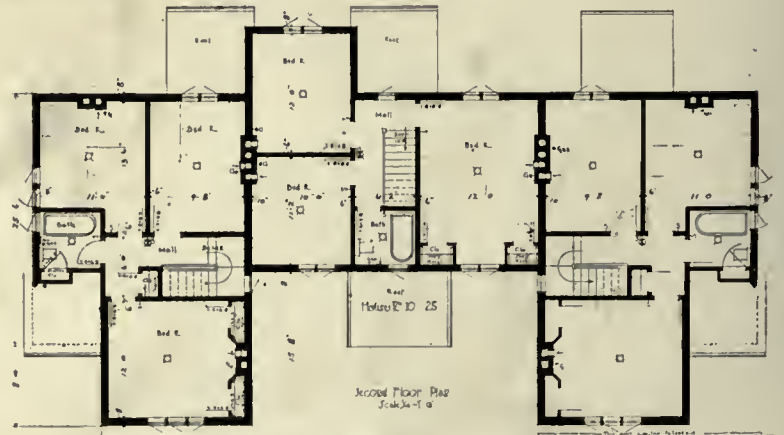


Fig. 8. Second Floor Plan, Triple House Block, Fig. 6

ter, and with sea-green slate for the roofs. This color-scheme is somewhat varied by occasional brick houses, and some plaster and timber combinations. The interiors are, in general, finished in cypress, stained a grayish brown color, and the walls are tinted. In the bedrooms and baths the standing finish is painted. The floors are of hard pine finished with two coats of Ligni Salvor, and the houses were in general decorated to suit the tenants, being papered in many cases.

On the exterior the wood finish is cypress, stained dark brown, with the window-sash treated a cream white, and window-boxes and blinds a grass green. Of course, in order to keep down the costs of construction, every endeavor was made to standardize details throughout in the houses of the various different types, as far as was possible, without a sacrifice of their appearance or design.

In laying out the general scheme it was the intention to distribute the houses from between fifteen to twenty to the acre, and much of the de-



Fig. 9. View of Corner House, 16
Albert H. Spahr, Architect



Fig. 10. Elevation of House No. 4 (reverse of 16)
Albert H. Spahr, Architect



Fig. 11. View of Square Single-Cottage Type
Albert H. Spahr, Architect

velopment thus far undertaken must be considered as more or less experimental. It was, in the first place, intended to develop in these houses dwellings that would rent in the neighborhood of \$15 a month for the attached or semi-detached groups, and approximately \$20 a month for the detached single houses,—with the understanding that certain of the houses *might* be sold to the employees,—with certain restrictions as to the upkeep of the grounds, streets, etc. This latter matter has not yet been fully worked out by the company, and it is also impossible at present to work out any relation between the rental value of the houses and the wages of the employees occupying them, because the houses so far built

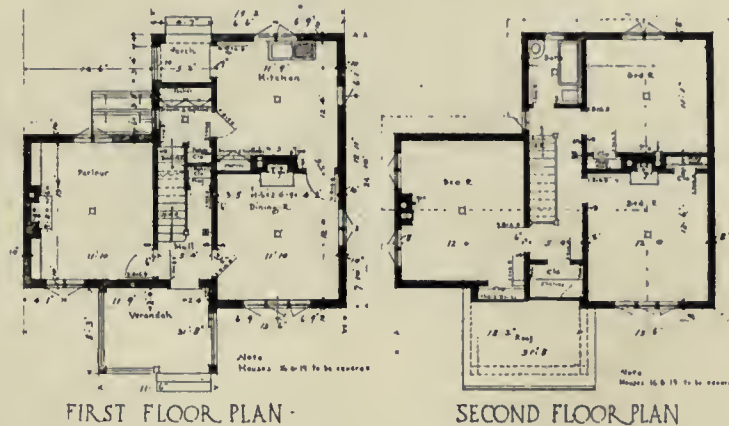


Fig. 12. Plans of Corner House, No. 4, shown in Fig. 10 (reverse of Fig. 9)

have been taken possession of by the higher-paid mechanics, simply for the reason that there had previously been a dearth of houses to take care of this class of men and their families. As a result, the workmen are naturally receiving higher wages than had been anticipated for the occupants of the houses of this type.

The houses for the foreign and colored workmen have not yet been undertaken, as the company is endeavoring to feel its way along in order to find out exactly the kind of demand that

may exist for this class of house before they come to final conclusions in regard to the best types of houses to adopt to meet it.

Besides the scale plan and elevation of a typical square block,

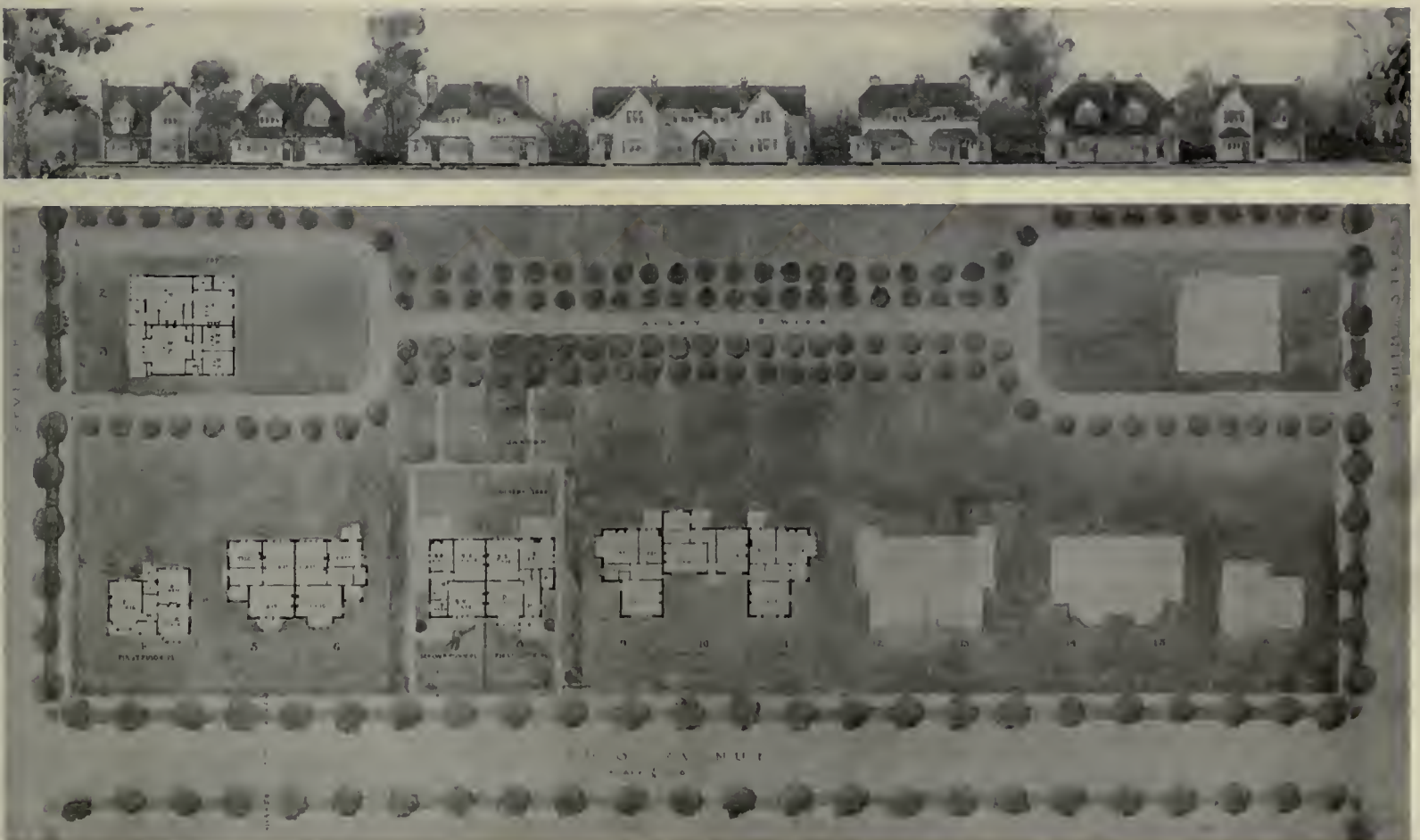


Fig. 13. Preliminary Studies. Elevation and Part Plan of Typical Block on Ohio Avenue, between Seventh and Eighth Streets, Midland, Pa.



Fig. 14. Single-Cottage Type, St. Clair Ave.
Albert H. Spahr, Architect

which fully explains the scheme of harmonizing the house designs while diversifying their arrangement and aspect on the street, and the separate photographic views, accompanied by plans, of five of these houses; some of the smaller dwellings, shown in a general view of the curving street at Ohio and St. Clair Avenues, indicate another — and somewhat simpler — development of what might be called the middle-grade house groups that were provided for in the completed scheme.

It is of interest to note how the plans and elevations proposed in the preliminary scheme, Fig. 13, have been modified in working out the houses to suit the practical economic conditions under which this housing development



Fig. 15. General View from Ohio Ave., showing Single Houses



Fig. 16. Single-Cottage Type, St. Clair Ave.
Albert H. Spahr, Architect

has been undertaken. The photograph of the houses and the working plans reproduced in Figs. 3 to 12, inclusive, make this contrast clear. It also makes clear the fact that, while the designs have had occasionally to be simplified to meet the practical conditions finally imposed, they have not been allowed to lose their architectural interest and merit in attaining that result. It would also appear doubtful if the single houses shown upon this page gain sufficiently in value for the occupant to make their additional cost over the semi-detached house a necessary or advisable expenditure. Allowance should also be made for the fact that the planting had not yet been begun at the time these photographic views were taken.

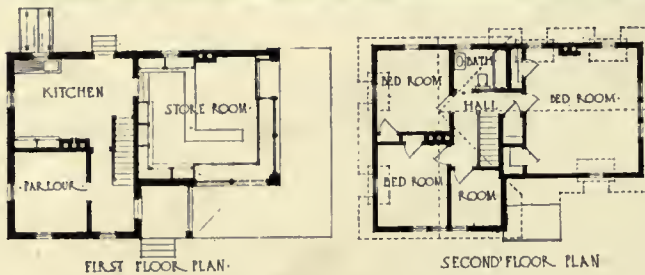
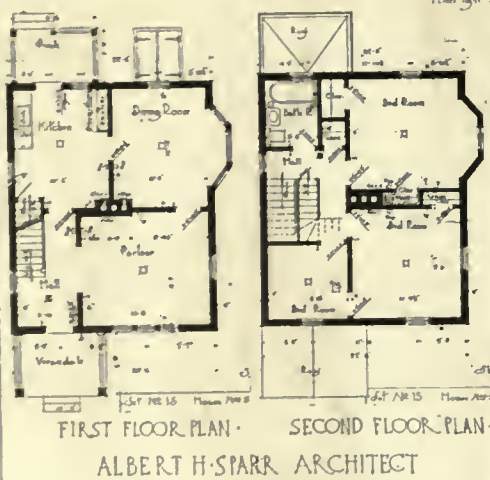


Fig. 17. Corner Combination Dwelling and Shop
Albert H. Spahr, Architect



FRONT ELEVATION

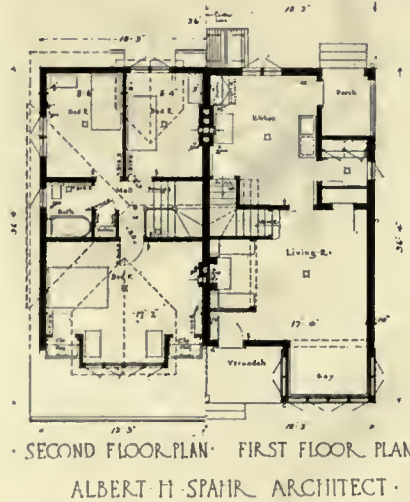


FIRST FLOOR PLAN SECOND FLOOR PLAN
ALBERT H. SPARR ARCHITECT

Fig. 18. New Single Brick House, similar to Fig. 14



FRONT ELEVATION

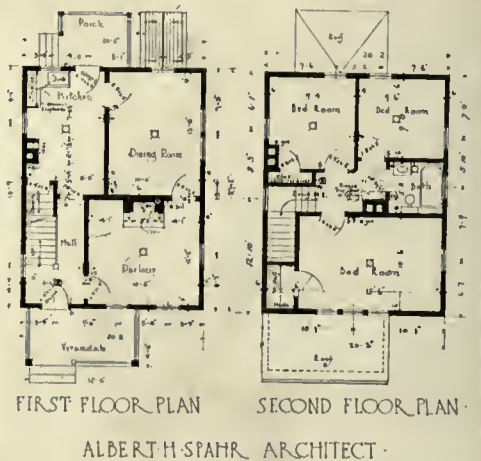


SECOND FLOOR PLAN FIRST FLOOR PLAN
ALBERT H. SPARR ARCHITECT

Fig. 19. Small Five-room Double House



FRONT ELEVATION



FIRST FLOOR PLAN SECOND FLOOR PLAN
ALBERT H. SPARR ARCHITECT

Fig. 20. New Single House, similar to Fig. 16

The Housing of Wage-Earners

By John Ihlder

Former Secretary, National Housing Association

THERE are as many ways of measuring civilization as there are of dividing the world into two parts. There are those who do it by means of the position accorded women; there are others who favor art as their standard; still others who favor law and the form of government. Without starting a controversy may we not on this occasion assume as a method of measurement not incompatible with any of the others the standard of living of those who do the manual labor of the community?

Of course we may have chivalry,—among the high-born,—while the mass of the people are serfs living in wretched huts; we may have art, while only the few are able to keep themselves above the verge of starvation; we may develop a system of law and a form of government which will influence the history of nations for two thousand years, while the mass of the population consists of slaves from conquered provinces. And on the other hand we may have a lowering of all these as the mass rises in the social scale and impresses its necessarily lower ideals upon the community.

Any one who has read recent city-planning literature must have been impressed by the evident feeling of many writers, among them architects, who have noted a deterioration in those things which make for dignity and beauty in life coincident with the increase of democracy. Dr. Werner Hegermann, in his recently issued report on a city plan for Oakland and Berkeley, Cal., repeats this point of view. But he evidently sees a better day ahead. "Before the new city-planning revival set in, democracy—it cannot be denied—has depressed the standard of civic art." That is, the deterioration has been but temporary. It is not a single Cæsar who will destroy the unsanitary and the unsightly in order that he alone may build in their place "a house fit for a man to live in;" not the few who will spend the wealth of a community to build a few splendid palaces; but the many who, beginning at last to appreciate order and dignity and beauty, will spend their own wealth in order that all may have houses fit for men to live in.

The beginning of this day is perhaps most clearly indicated in the houses of the so-called middle class. Compare the ugliness of our older city streets—not our oldest—with those which now cover what a few years ago were farm lands. Perhaps Washington furnishes as good an illustration as can be found. There the "row house" produced during the past generation, even along the best thoroughfares, a mean monotony which did much to destroy the beauty of a greatly planned city.

But though these houses of the moderately well-to-do are the clearest indication of the new day that is coming, they are not the most significant. The most significant are the houses of wage-earners. Appreciation of dignity and beauty is not confined to any race or any class. It requires only opportunity to find expression. And the greater wealth of the modern world, the wider diffusion of that wealth, is providing the opportunity. As the island of classical civilization about the Mediterranean, surrounded by barbarism and finally flooded by barbarism, eventually emerged again not an island but a continent, so the little groups of the wealthy and the cultured, surrounded by the ignorant and the rude, often losing much of their predominance, are being transformed from groups into communities. And the significant sign of the transformation is in the dwellings of those who do the labor of the community.

That the change is not coming about in what, superficially at least, would seem a logical progression does not lessen its significance. Man gropes and wanders a good deal in his progress. He often gets that for which he has not asked, but having gotten it would not give it up again. So the improvement in the wage-earner's house has not always been a result of his demands. Sometimes it has been forced upon him against his will, as in

the case of legislation that sets higher standards, and incidentally causes an added expense to the small house owner, or occasionally raises rents.

Perhaps some of the most noteworthy advances, especially from the architectural point of view, have been initiated by employers. The day is passing, if it is not already passed, when the employer can persuade himself that he has no interest in his employees once they are outside the factory gates. A more enlightened self-interest has shown him that the workman is more than a tool, that his efficiency depends in large measure upon the life he lives when not on the job. And beyond this there is a growing sense of social responsibility which makes those who have power and influence feel that they must exercise them for the community's benefit.

The first motive alone was sufficient to bring about the initial steps in the change. In the industrial States, and particularly in New England, there are communities clustered about some big industry which are almost models of what such communities should be, so far as the dwellings of the workers are concerned. Just how these communities developed, what complex of motives resulted in their being what they are to-day, is a subject that might repay the study that goes into the thesis of a doctor of philosophy. A generation or two ago necessity compelled the founders of some of our infant industries to provide shelter for their "hands." Some of these dwellings of the past still stand, a contrast to those of to-day. But while the transformation was going on in the older communities, new industries were starting new communities, whose directors learned little from what experience was teaching. All over the country are mean, squalid little and large groups of dwellings in which live the wage-earners. And meanwhile in the cities, where responsibility was more scattered, grew the slums.

But recently, so recently that it is difficult to sense all that is involved in the change, there has come a change. The heads of our largest corporations, with plants in a dozen states, of our smaller industries, with but a local reputation, have begun to realize that the home life of the employee is a matter of business concern. And among them are not only those whose plants are isolated, but those whose products form a part of a city's record. Not able to act alone, they are acting through their chambers of commerce and through housing companies. So the movement grows, its appeal becomes wide, until now we find the labor leaders among its advocates. And in that perhaps lies our safeguard against a possible danger.

Dignity and beauty should be interwoven with our daily lives. But to be worth while they must be outward expressions of what lies within. The false front of the store in an old-time frontier town, which pretended to add a story to the structure's height, was no more untrue than an attractive exterior to a dwelling which has been carelessly planned within. If we are building for the future—and in housing we certainly are building with an eye to the future of the men and women and children who will be largely influenced by the houses we build and they inhabit—then the plan of the house, the number and size and arrangement of rooms, is the question of primary importance. First of all, the houses must be fitted to the needs of those who will live in them. This is not alone an architectural problem, but also a social and an economic problem. It cannot be solved merely by copying English cottage types, or façades of German city houses, but must be studied in America. The social and economic needs having been provided for, the elevations may be drawn—in conformity. And perhaps that way lies the development of a true American style of domestic architecture. Was it not a similar method that produced the American office building and the American country or suburban house?



ENTRANCE DOORWAY
COURT-HOUSE OF INFERIOR JURISDICTION, NEW YORK CITY
ALFRED HOPKINS, ARCHITECT; CHARLES S. KEEFE

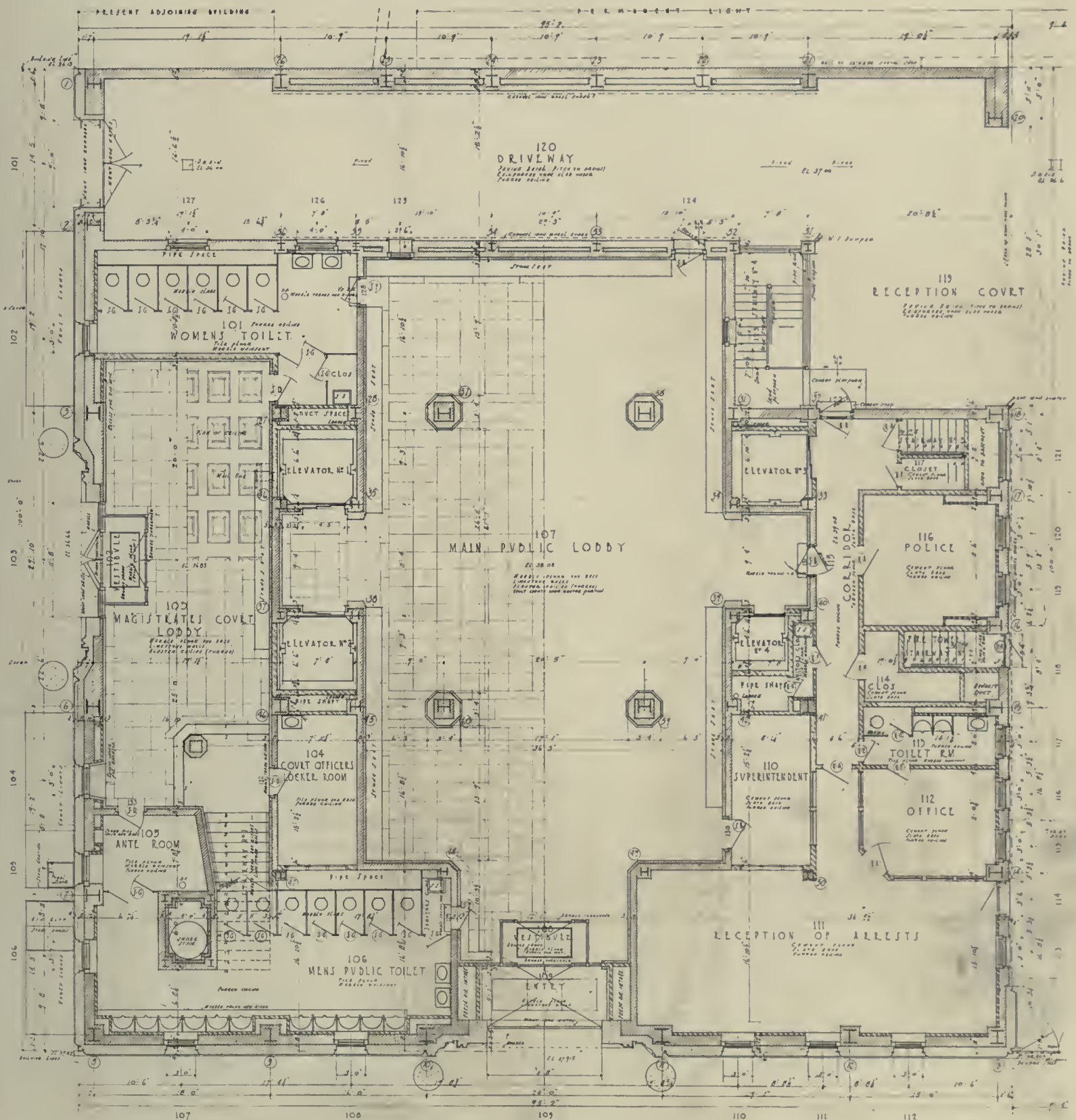
The New Prison and Court-House of Inferior Jurisdiction

New York City

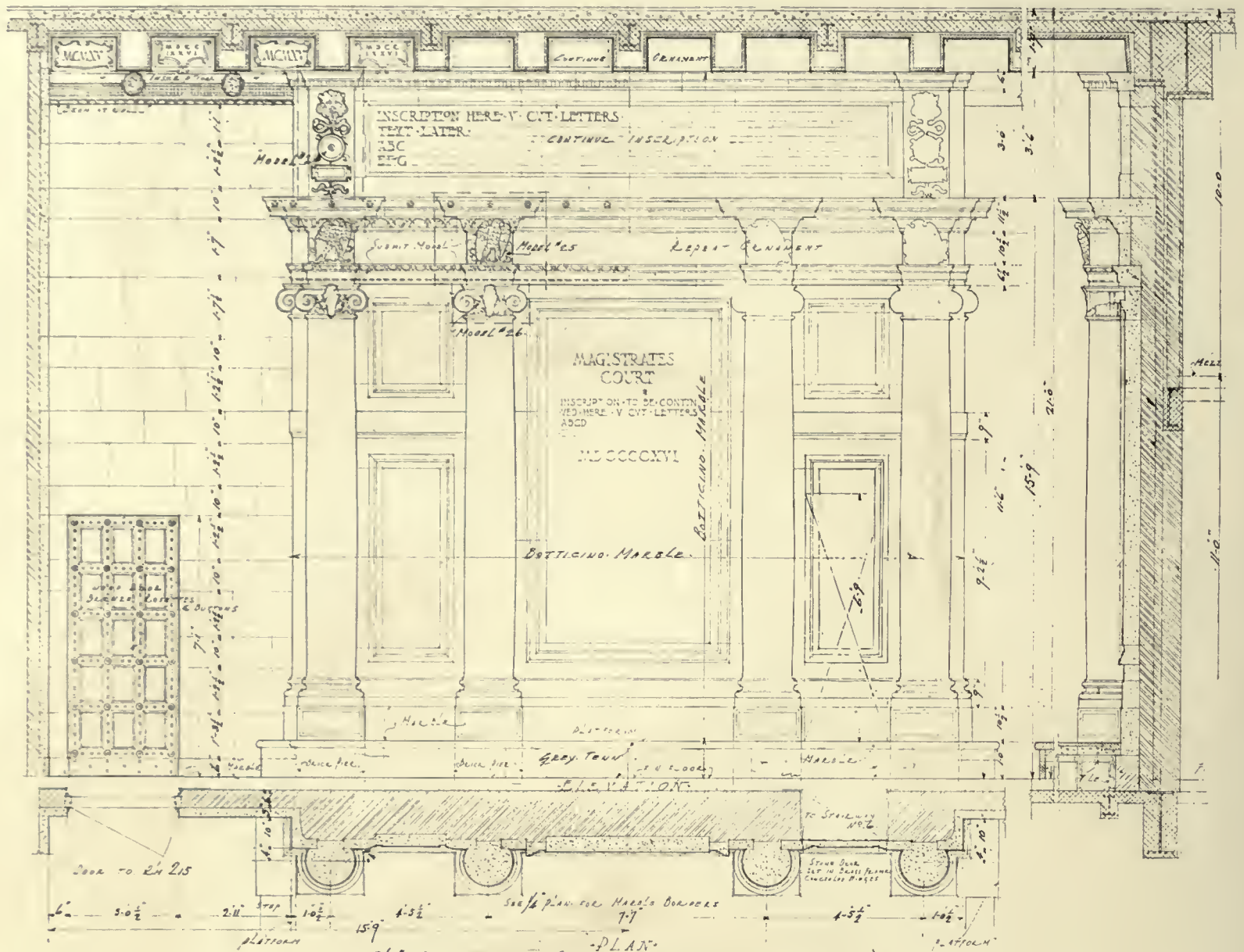
Alfred Hopkins, Architect

THE problem presented to the architect by the Prison and Court-House of the Inferior Jurisdiction of New York was so complicated, and the solution in many ways so ingenious, that it can be comprehended only by a thorough study of all the various floor plans here reproduced. Besides the regular jail contained upon the upper stories, with its housing accommodations for keepers, help, laundries, dining-rooms, kitch-

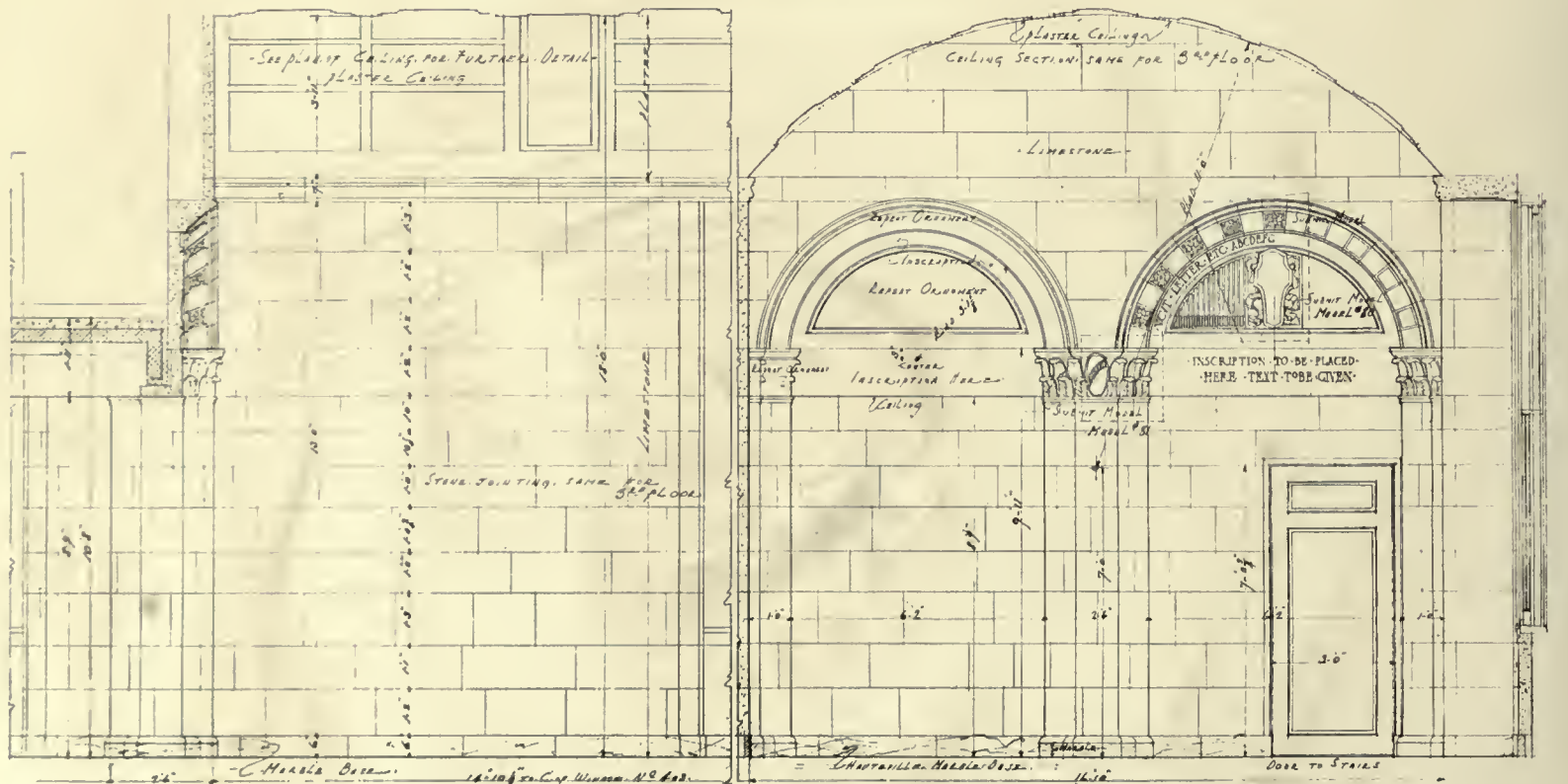
ens, etc., and the necessity of strictly preserving its service communicating relations with its various floors absolutely separate from all connection with the public, the building, below these floors, makes provision for a series of court-rooms, with their related conveniences of arrangement for juries, judges, their clerks, stenographers, and library, witnesses' waiting-rooms, etc. Below this again it was necessary to provide for a series of tempo-



First Floor Plan



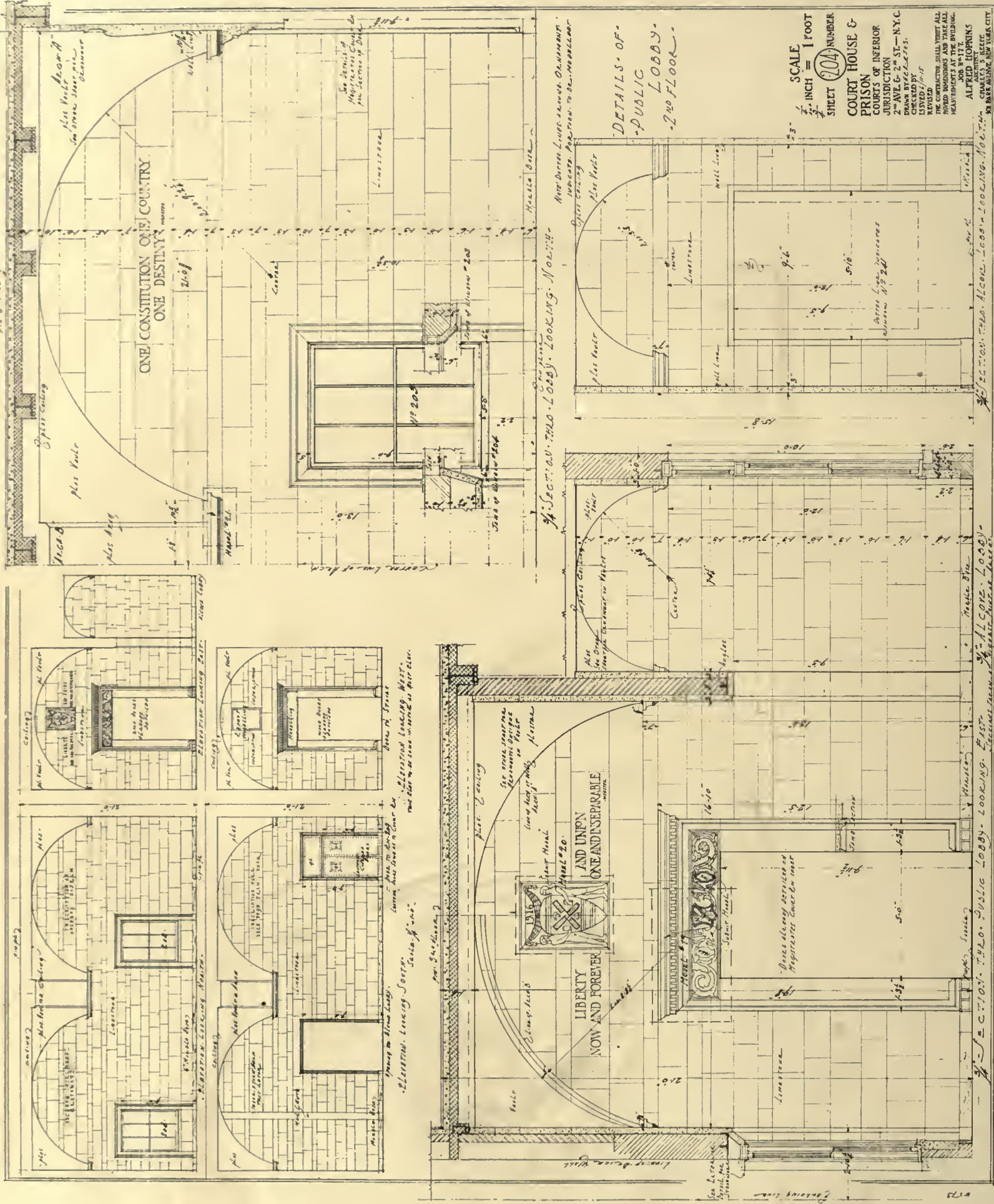
3/4 DETAIL OF SOUTH ELEVATION OF COURT R.M.
Magistrates' Court-room End



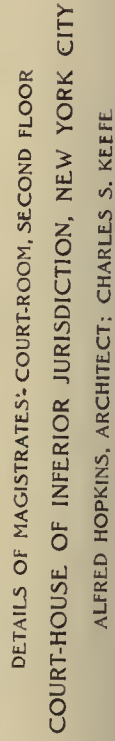
SECTION LOOKING WEST

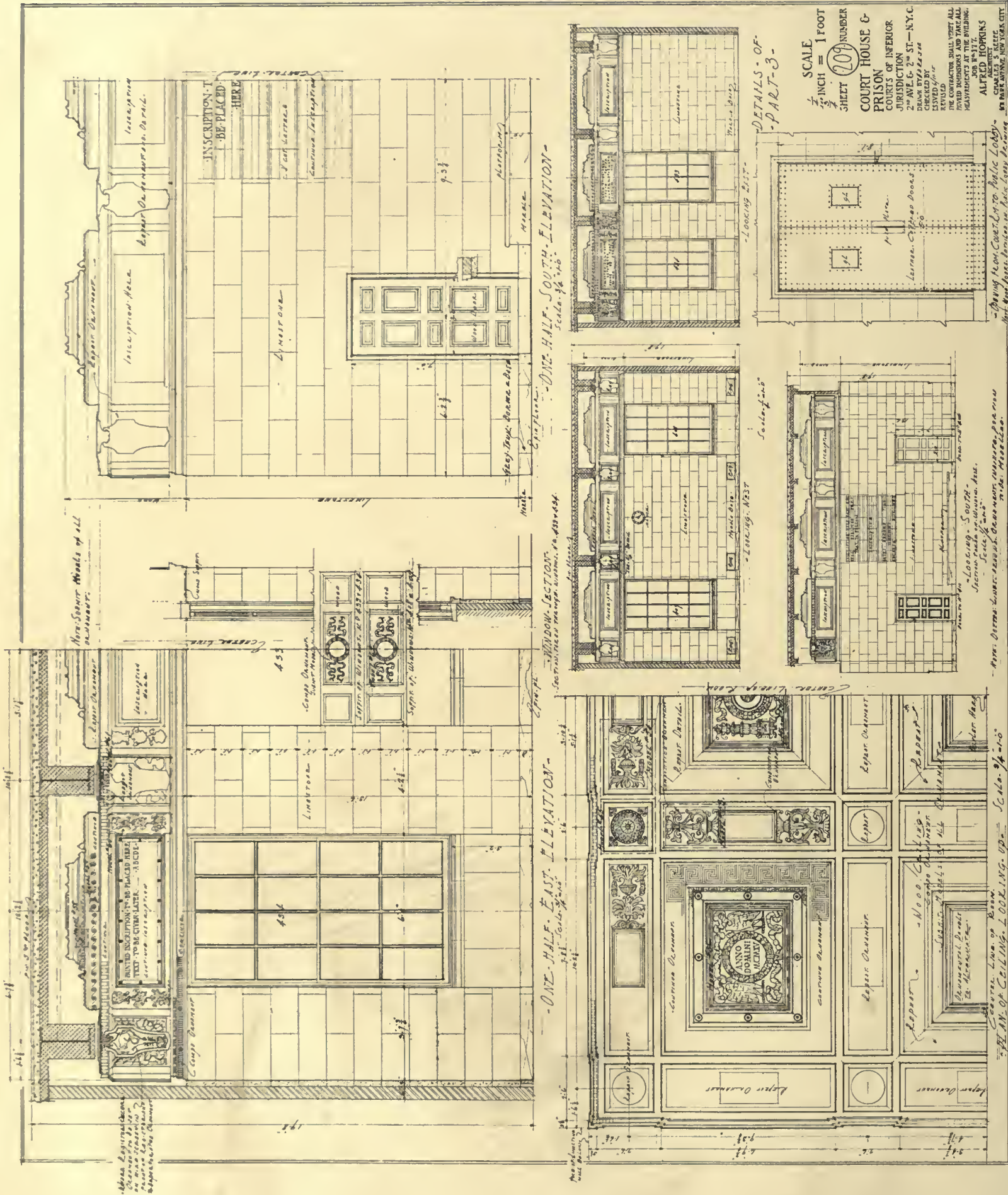
NOTE DOTTED LINE SHOWS ORIGINAL POSITION OF PARTIAL TO BE MODIFIED

Section across Public Lobby, Third and Fourth Floors

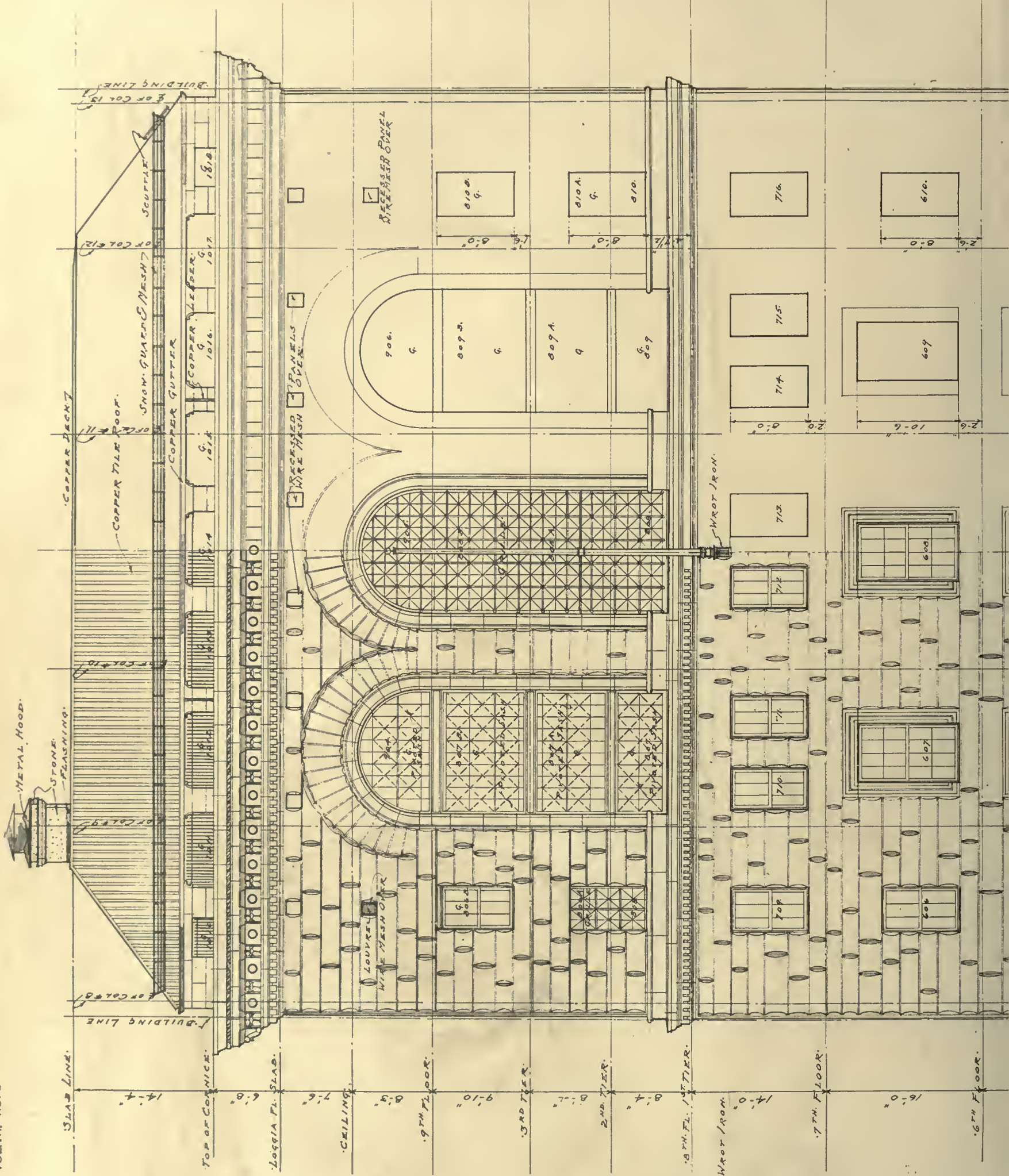


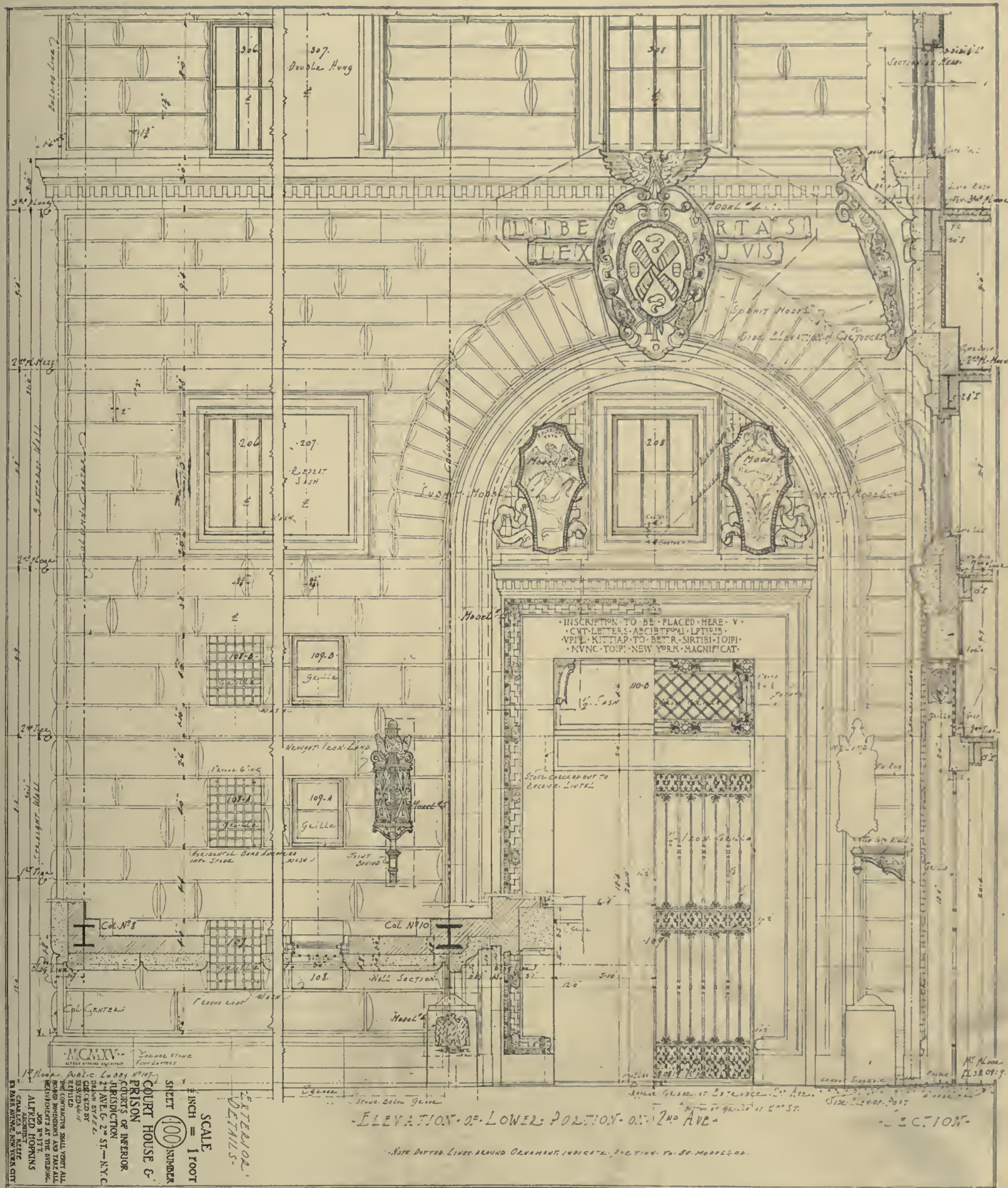
DETAILS OF PUBLIC LOBBY ON SECOND FLOOR
COURT-HOUSE OF INFERIOR JURISDICTION, NEW YORK CITY
ALFRED HOPKINS, ARCHT.; CHARLES S. KEEFE

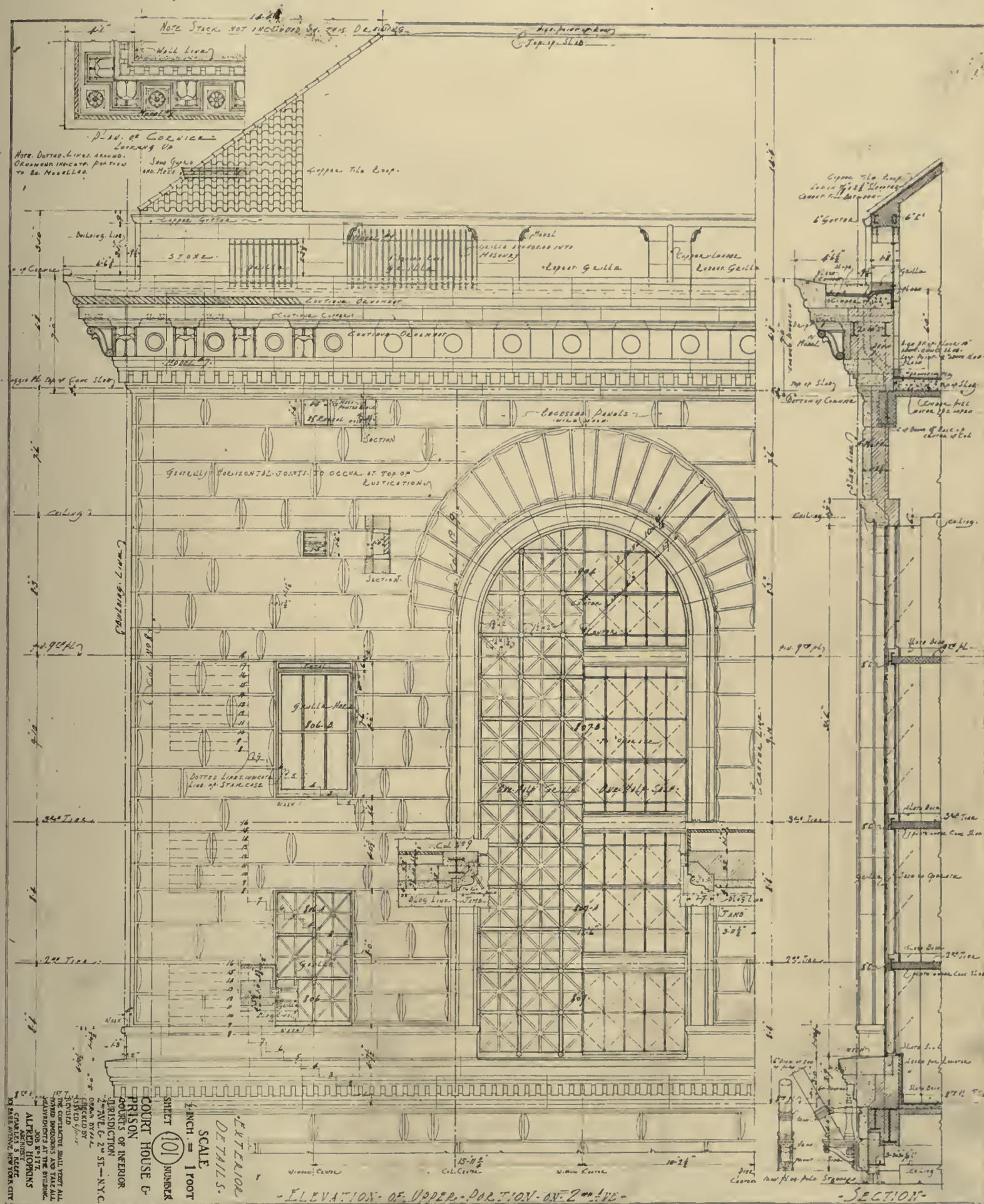




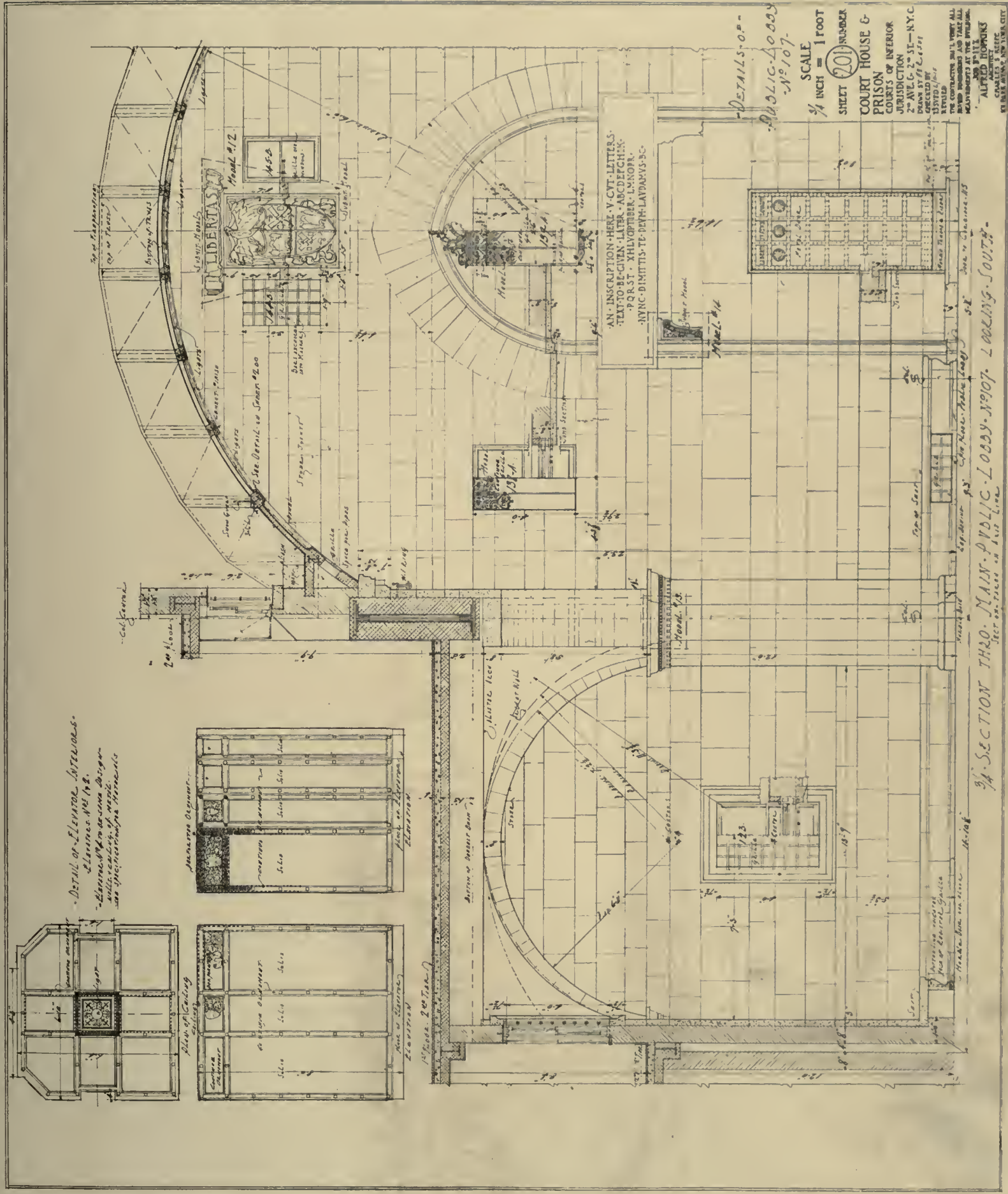
DETAILS OF COURT-ROOM NO. 3, FOURTH FLOOR
COURT-HOUSE OF INFERIOR JURISDICTION, NEW YORK CITY
ALFRED HOPKINS, ARCHITECT; CHARLES S. KEEFE

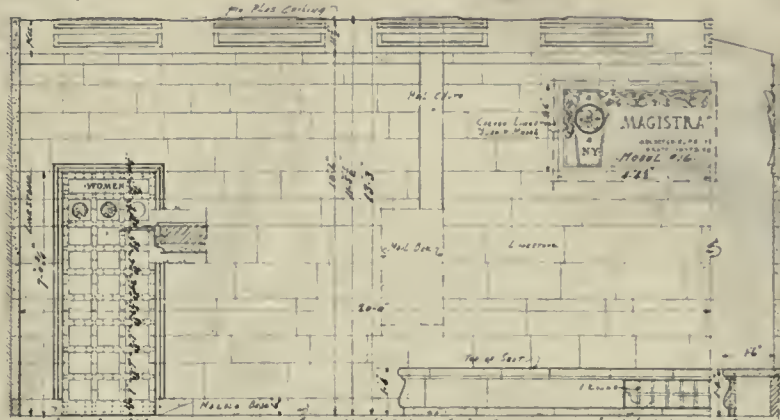
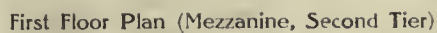




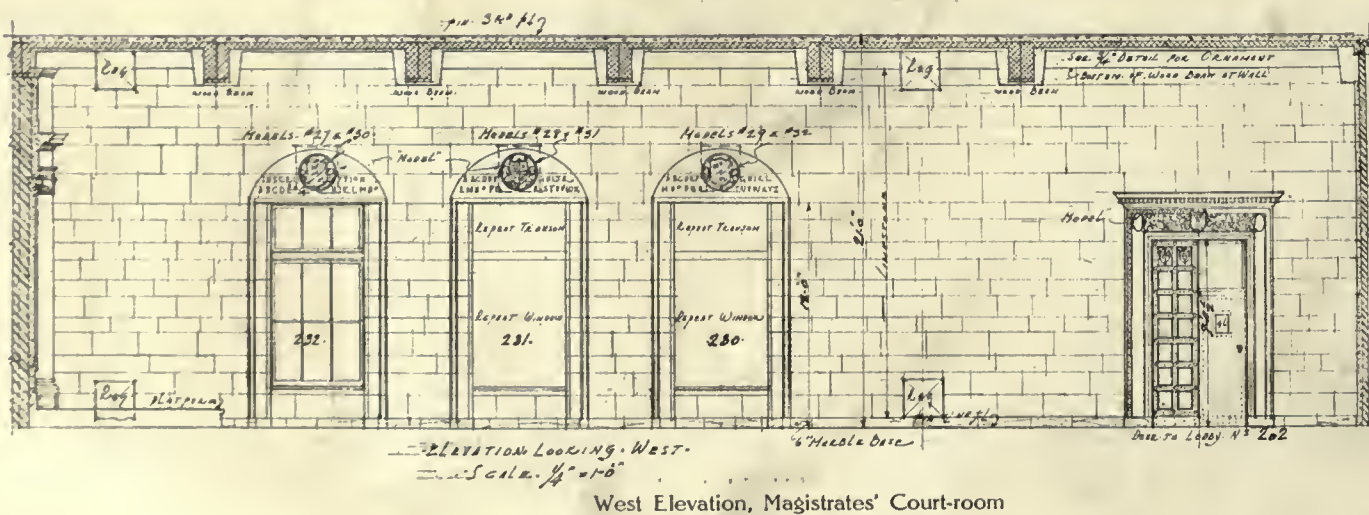
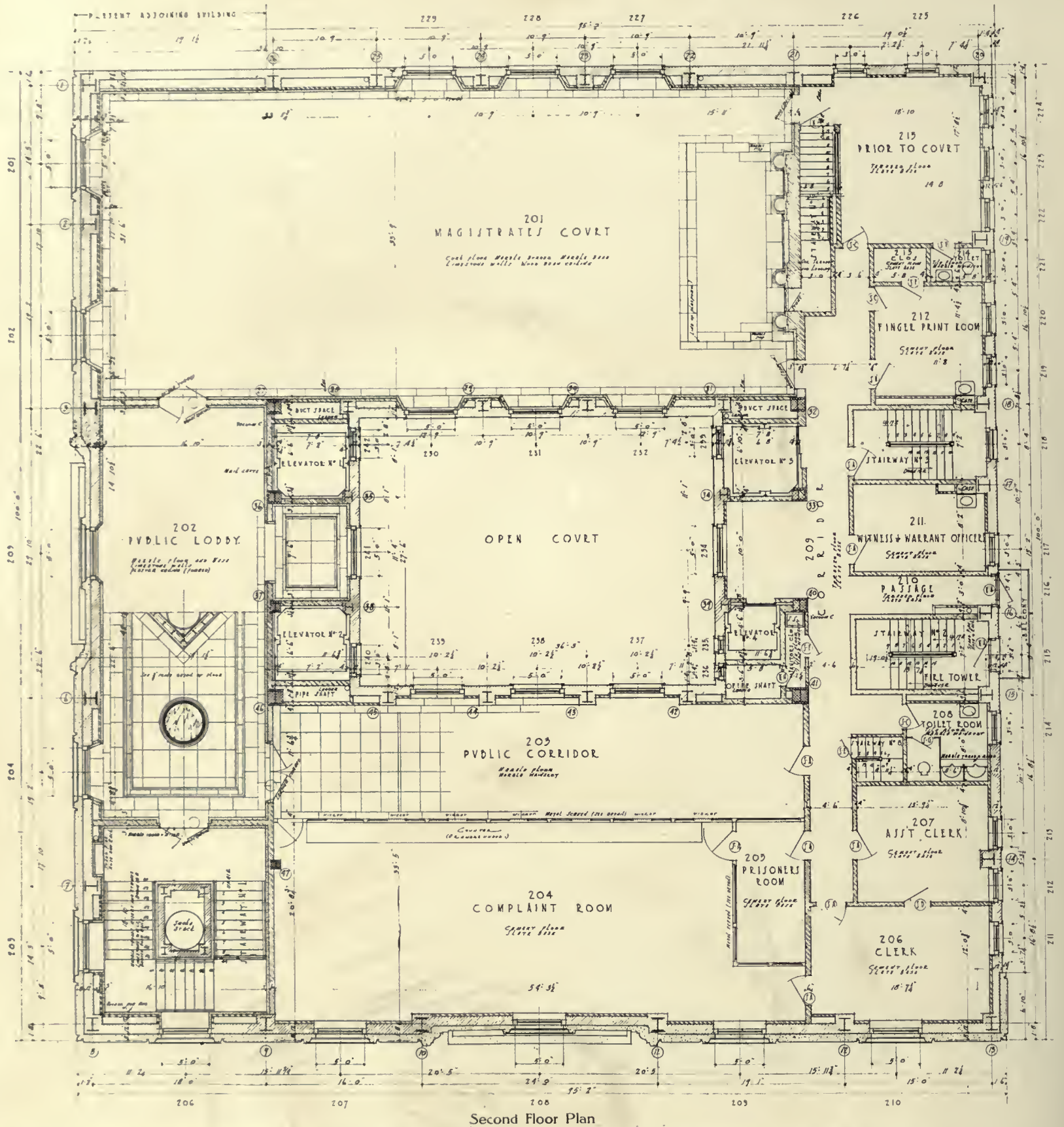


DETAILS OF UPPER STORIES AND CORNICE
COURT-HOUSE OF INFERIOR JURISDICTION, NEW YORK CITY
ALFRED HOPKINS, ARCHITECT; CHARLES S. KEEFE



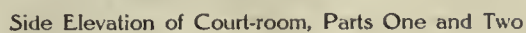
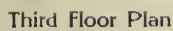


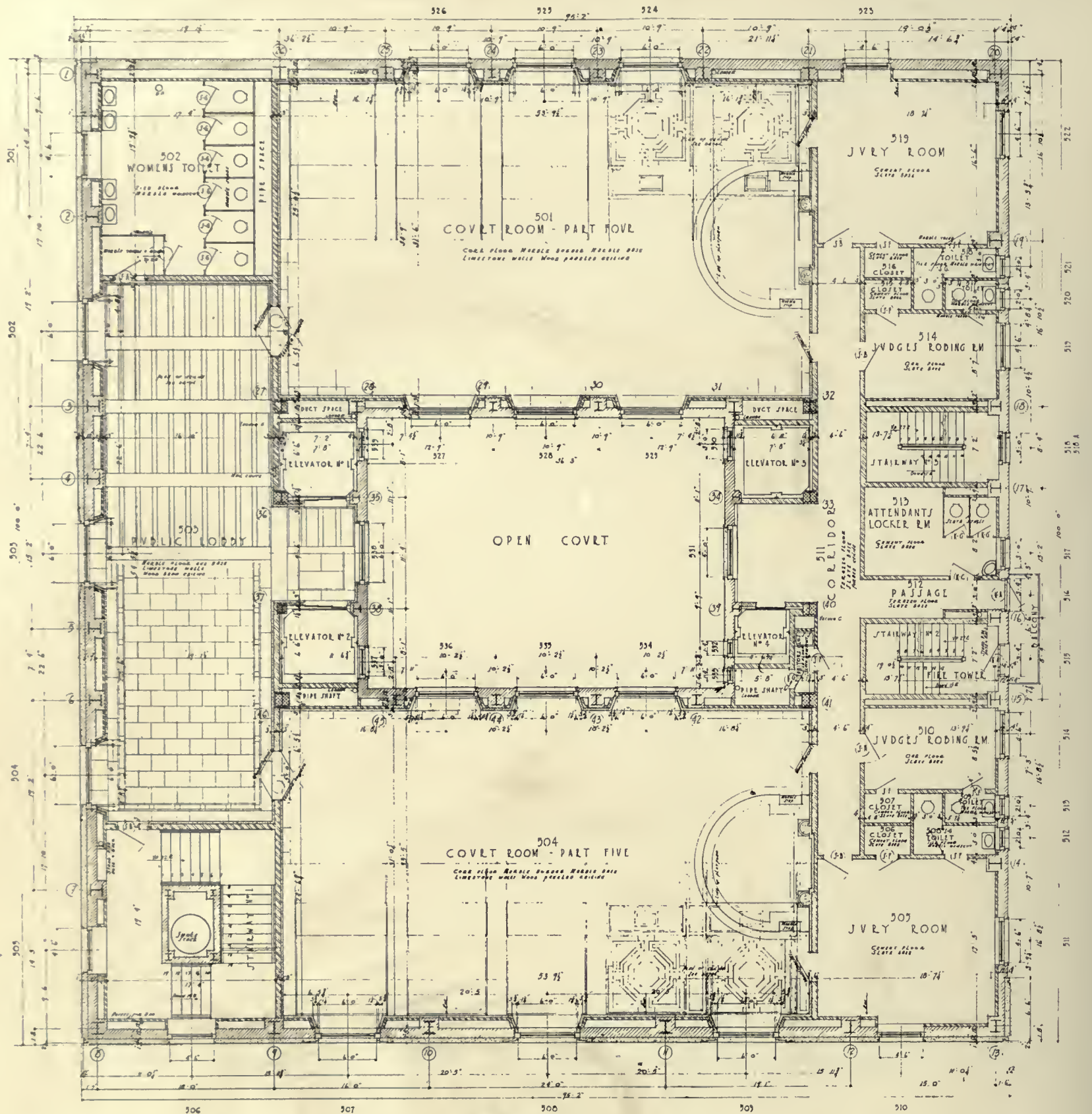
West and South Elevations of Magistrates' Lobby, First Floor



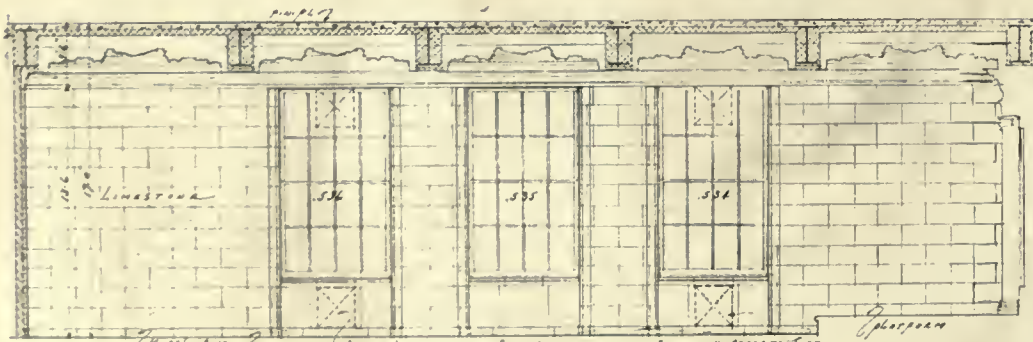
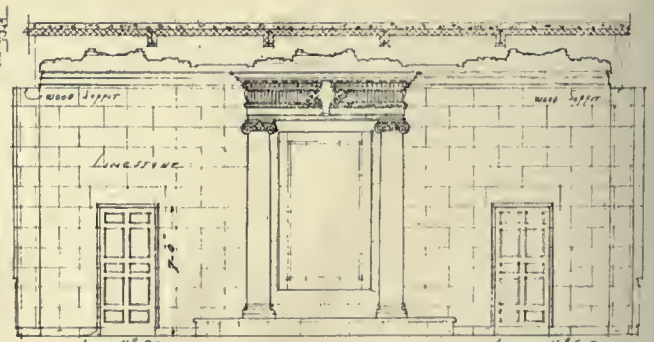
rary detention cells, with their accompanying provision for the police offices and private examination rooms accessible from both the public and private entrances.

The first floor, therefore, provides a main public lobby, giving access to

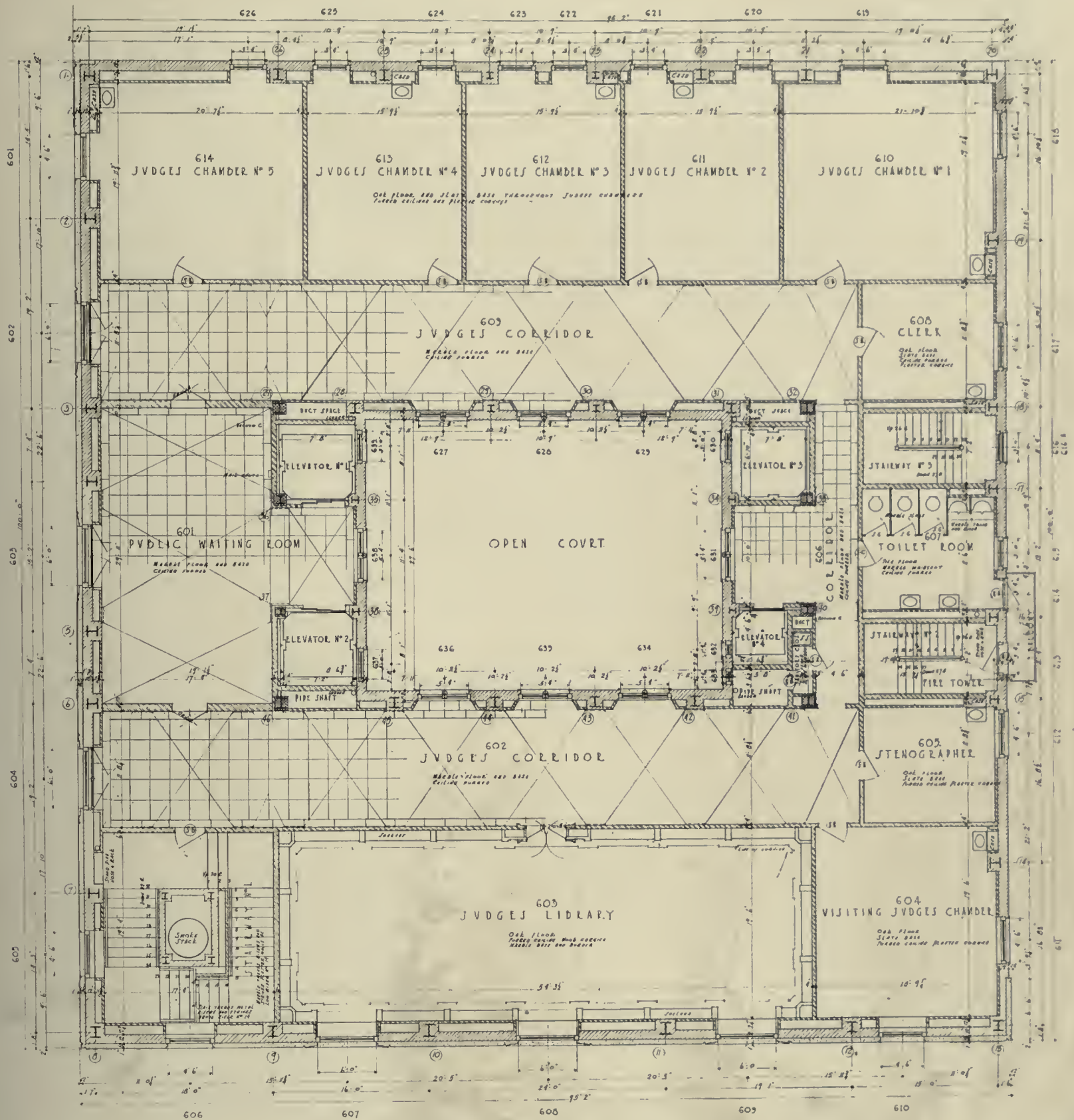




Fifth Floor Plan

EAST ELEVATION
Scale 1/4" = 1'-0"SOUTH ELEVATION
Scale 1/4" = 1'-0"

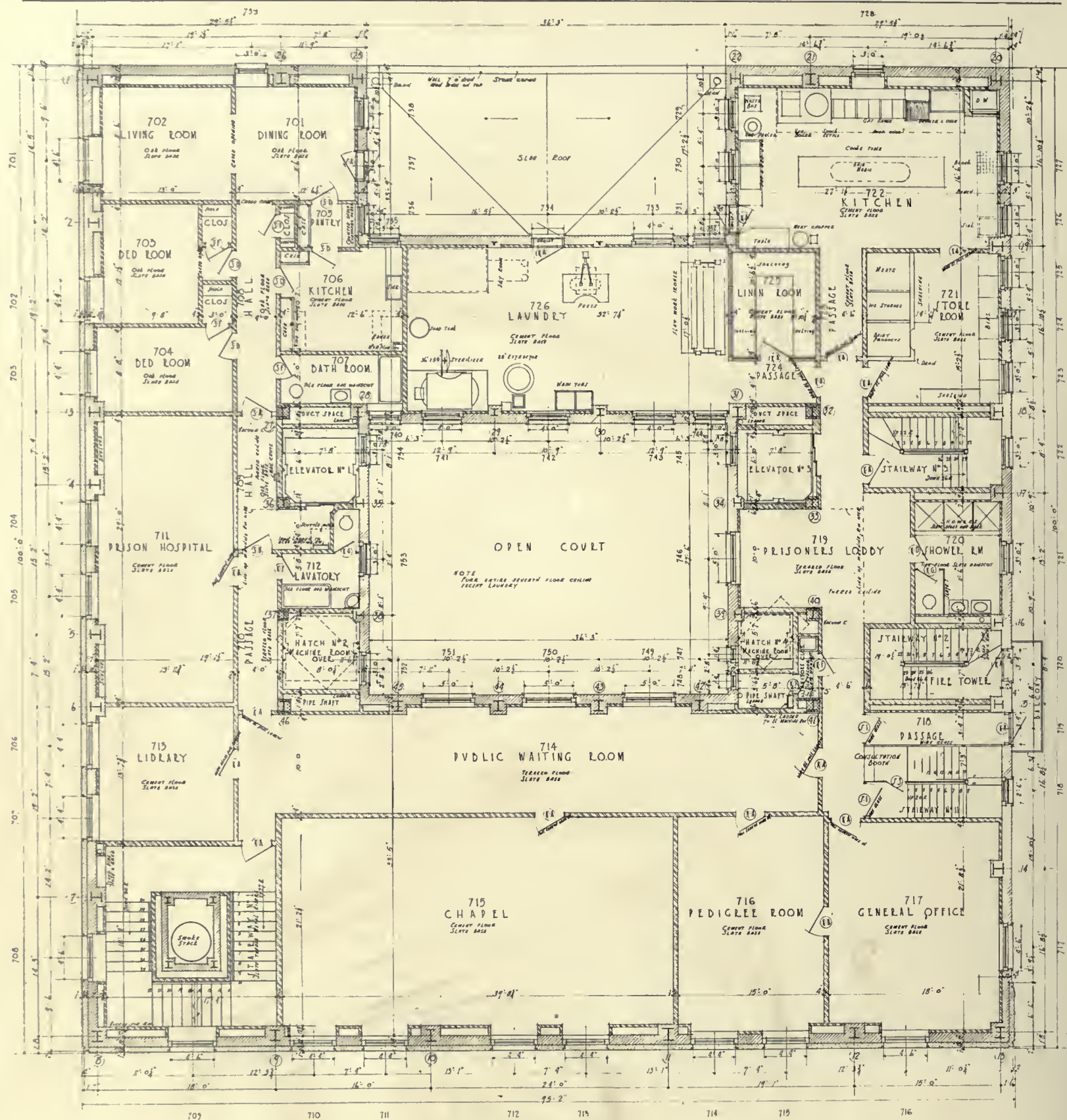
Elevations of Court-rooms 4 and 5



Sixth Floor Plan



Elevations of Judges' Corridor



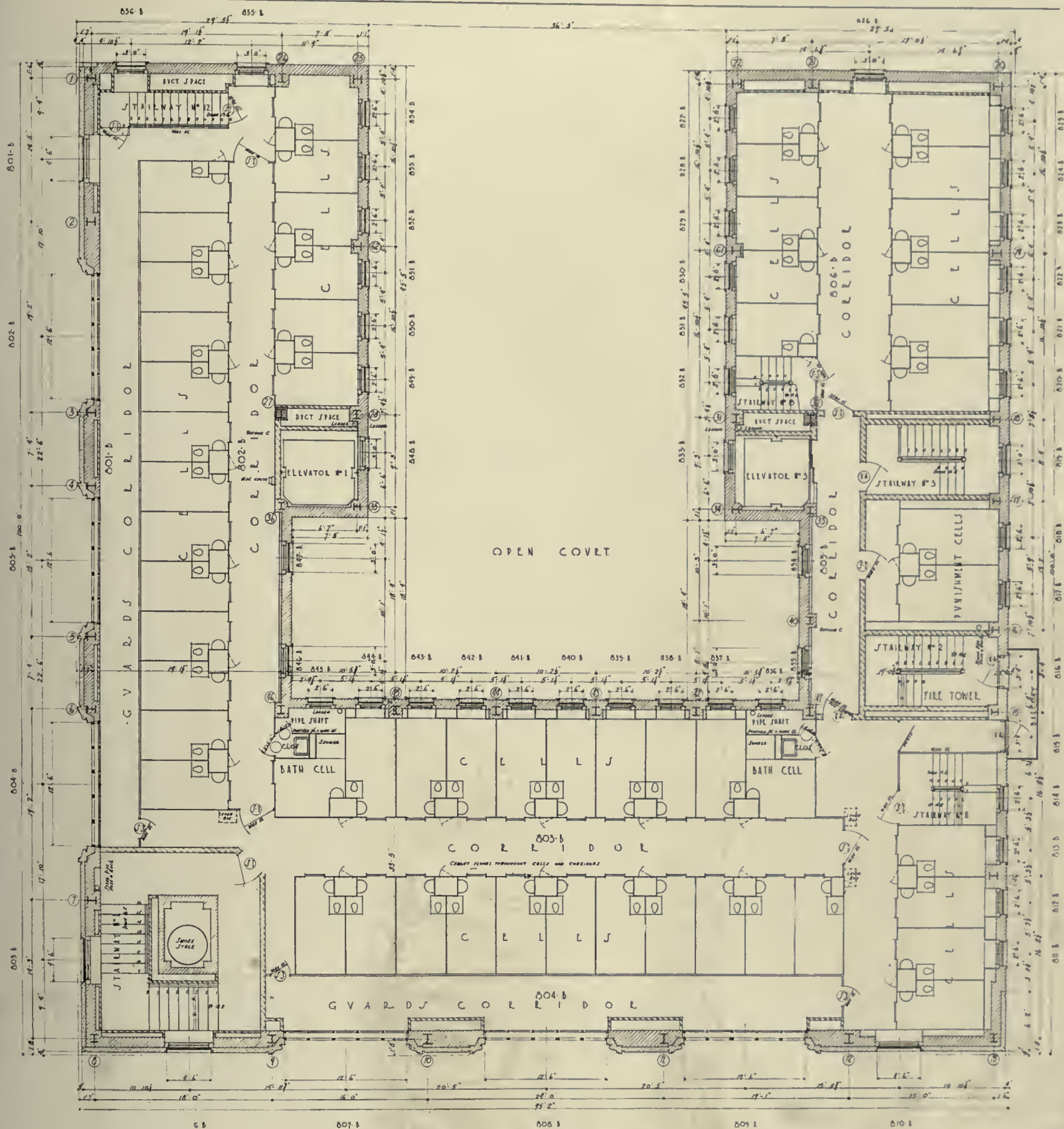
Seventh Floor Plan

the public portions of the upper stories and to the police offices. This lobby is entered through the west entrance on Second Avenue. From the east a similar, but separate, entrance admits to the magistrates' courts on the second floor. It is obvious that both elevator and stair locations must be more numerous than usual, the elevator shafts having to pierce the various floors so as to serve both the public convenience and the isolated municipal business housed by the structure. So one of the elevators communicates only with the prison floors and these other sections of the building occupied by the keepers, police, and others associated with the control of the prisoners and their retention pending examination and trial. Two public convenience stations, entered from the magistrates' lobby, are also provided upon the street floor. All floors are pierced by a fireproof staircase tower, itself contained within the building, but entered only

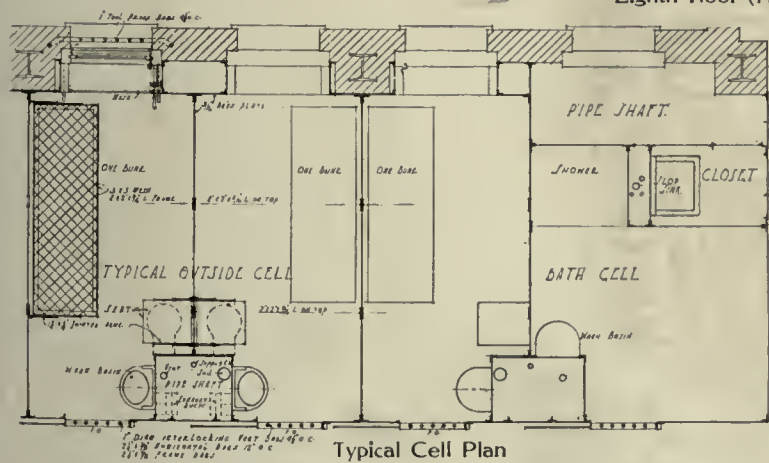
from an outside balcony through a connecting passageway, so insuring that escape could not be cut off from any of the floors.

The several court-room floors are above the temporary detention cells, with their general offices upon the third story. The clerks and assistants necessary to these departments reach the service portion of these floors by elevator No. 4. The center of the building above this story becomes an open court.

The fourth and fifth court-room stories are much alike, while the sixth floor is given to the judges' chambers and library. On the seventh floor begins the prison section, to which the upper stories are entirely allotted; and with this floor also the enclosed center court is opened to the east. Two of the elevators are discontinued from this story, which contains the offices, chapel, libraries, and pedigree room; a prison hospital and warden's living suite; the prison kitchen, laundry, linen-rooms, store-

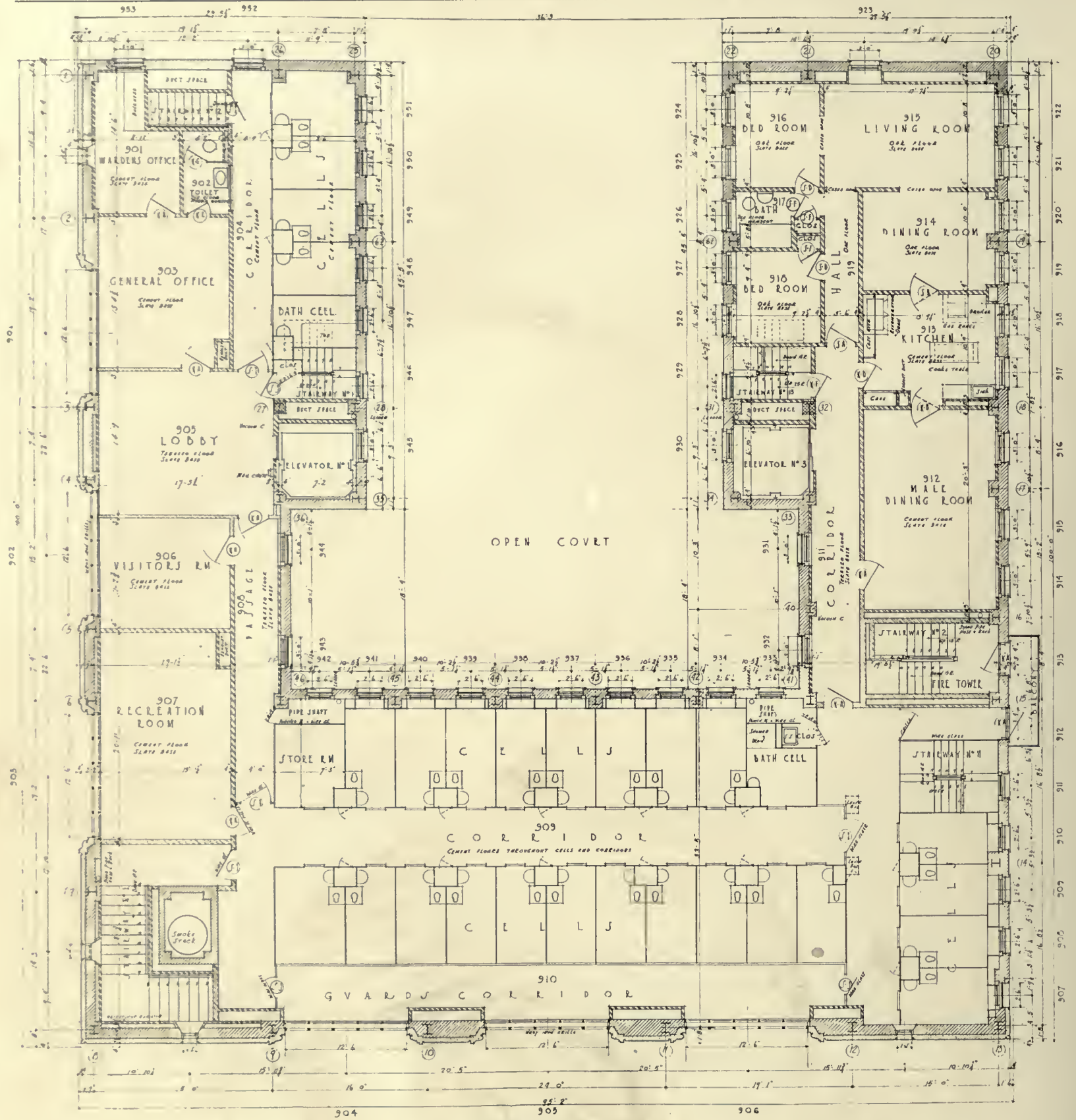


Eighth Floor (Mezzanine, Third Tier)

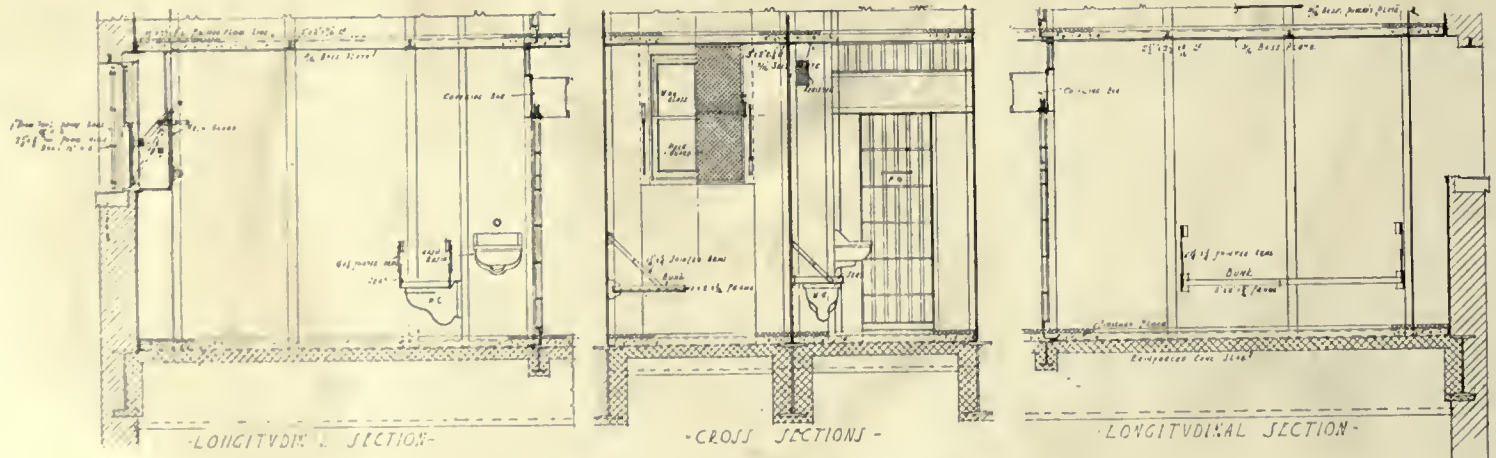


Typical Cell Plan

room, etc. Above are several tiers of prison cells, of which the eighth floor shows a typical arrangement, with which only the prison elevator communicates. On the ninth floor the remaining public elevator taps once more into a lobby associated with the general administration offices of the jail, including the warden's office, visitors' room, and prisoners' recreation-room, the opposite wing being occupied by the service suite, including two dining-rooms. The roof is given to an open recreation space for the prisoners. While nominally containing nine floors the structure actually contains eighteen stories above the street level, including the roof loggia, in a building totaling 200 feet height. The complicated engineering of the problem, the heating, lighting, plumbing, and many systems of intercommunication necessary to its administration, have also all been solved so as to obtain an attractive, even a beautiful, structure.



Ninth Floor Plan



Typical Sections and Elevations of Cells

The Architectural Review

New Series, Volume IV, Number 3

Old Series, Volume XXI, Number 3

MARCH, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President

Henry D. Bates, Treasurer

Frank Chouteau Brown, Editor

Publishing and Subscription Office

144 CONGRESS STREET, BOSTON

Advertising Offices

ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK

58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

PLATES

PLATES XXI.—XXVIII.—COURT-HOUSE AND PRISON OF INFERIOR JURISDICTION, NEW YORK CITY (ELEVATION, EXTERIOR AND INTERIOR SCALE DRAWINGS)—ALFRED HOPKINS, ARCHITECT; CHARLES S. KEEFE.

IT is, perhaps, difficult for us to realize that the problem of adequate and healthful housing is, after all, nearly entirely an economic one. The reasons that prevent American capitalists from undertaking housing improvement schemes here on the same general theories that have actuated others abroad are fundamentally more deep-seated than is usually recognized. The Hampstead Garden Suburb, so frequently used as an illustration of the proper æsthetic handling and successful financial operation of a scheme of this sort, was carried out under conditions radically different from those possible near any large city in the United States, as can perhaps be most effectively emphasized by a resumé of some of the facts.

The site named is within a five-mile radius from Charing Cross. It has been developed with a maximum limit of twelve houses to the acre, under conditions that have made it possible to rent these houses at from 6s6d a week (\$6.50 the month) through different grades of rentals up to about a thousand dollars the year, but the major portion of the development has been based upon the smaller priced rental, and the average is probably not above \$300 the year! It seems certain that, when completed, this development scheme will repay the investors the five per cent dividend promised, after all expenses of construction and other development costs have been met,—besides repaying some of the earlier dividends, which were not met in full,—and provide a surplus of from two or three thousand pounds (\$10,000 to \$15,000) a year.

It should be understood that most of these dwellings are not bought but leased by the residents, on a system of long-term co-operative holding that permits the corporation more control over the tenants and the up-keep of their establishments, at the same time that it guarantees the dweller from loss in case a sudden change of business makes his removal advisable or necessary. It should also be remembered that even the cheapest of these houses are built of brick, with slate or tile roofs, of a permanent type of construction that is quite unknown in a similar class of buildings in this country.

To any real-estate operator or investor these figures seem absolutely incomprehensible. In partial explanation it should be realized that these dwellings have as a rule no basement cellars. The plumbing is of the simplest type—a type that would be far from acceptable in American dwellings of whatever class; that no general heating of the house is provided, in most instances; that the attic is eliminated, and the second-floor bed-

rooms have the sloping ceiling resulting from the low roof lines that are so attractive an element in the external appearance of these houses. The cheaper dwellings are rarely, if ever, single houses; even the semi-detached type is seldom encountered. The majority consist of rows of from five to ten dwellings with common party walls. The buildings are also constructed in groups, by contracts covering a number of houses built at the same time; and every use has been made of "standardized" details, only the least expensive of "stock" materials being utilized,—which, in England, fortunately, are very different from the "stock" materials available in America.

IN America, because of our false real-estate values, it would be impossible to find a location as near the center of any important American city as the five-mile limit found in London—the largest city in the world!—open for housing development on lines as economical and inexpensive as this. Here the cheapest sort of living structure is the "triple decker" wooden apartment-house, placed within five or ten feet of its next-door neighbor,—with families superimposed over each other in layers, having no right to any land, or, for that matter, hardly a porch upon which they can sit in the open air,—and the rental paid for this sort of kenneling is rarely less than \$30 a month in the suburban section of any American city of even third-class importance!

Of course the American realty speculator sees to it that property so near the center of his city is inflated to an entirely factitious value. Where in England, in a paternalistic development scheme such as the Hampstead Garden Suburb, they are content to purchase the land in large quantities, and expect only a return based upon the improvements they effect, the American speculator feels, when he can buy his land in large quantities, that he must get his profits on the transaction from the resale of the same *unimproved* property, divided into smaller lots. Practice has proven that the fixed charges on such a hap-penstance method of development are entirely out of all proportion to the profits possible to be obtained when the property is improved and developed under proper economic control. Certain sections can then be built up solidly, with roads, sewage and water connections complete, and then disposed of before undertaking new developments; while the happy-go-lucky American is obliged to lay out *all* his contemplated streets, each with its expensive sewage, lighting, and water service complete, and then wait for the occasional sale of a lot, picked out at random here and there by the prospective owner, over whom it is impossible to maintain any control as to the style or character of his building; each small house then being built upon the most wasteful method of individual construction, which, in a low-cost house, means an excess of from fifty to seventy-five per cent over the method of development possible under the English plan!

Argue as our specious politicians may upon the pros and cons of that ever-present topic the "cost of living," there is some direct and not too subtle relation borne by the one to the other that must be analyzed and estimated before we can obtain very much better living-conditions for the large body of our communities in this country. The fact that in England a thousand brick (of larger size than ours — laying to about fifteen per cent more bulk than in this country) cost \$5 to \$7, as compared to ours at \$9 to \$14; that the brick mason is — or was, before the war — paid from \$1.50 to \$2.00 a day, as compared to the American wage of \$5.00 to \$7.00; with other costs and prices corresponding in relation throughout the entire scale, arouses a suspicion that these facts have at least *something* to do with the matter! The glib answer of the interests that the relation borne between wage and cost prices is not dissimilar in the two countries does not entirely dissipate the lingering doubt. With each succeeding year the wage-earner in America is becoming more and more convinced that he is paying an undue profit to the producer, or the middleman, or both, upon the barest necessities of his housing or sustenance; and sooner or later he will inevitably choose his own means of ascertaining the facts, and restoring a more just and equitable relation between the two. And this *may* mean Anarchy, or Revolution — as history has already been known so often to repeat itself!

(From "Architecture")



Atrium, Municipal Building, Hartford, Conn.
Davis & Brooks, Architects

THE architectural journals of the past month are of interest as indicating an appreciation of distinction of detail in the designs for private houses, and several definite tendencies in relation to public and semi-public buildings. None of these tendencies is especially new, but they are crystallizing into types. One has been conventionally accepted for years,— the monumental classic type, — which is exemplified in the Rossia Insurance Building, by Edward T. Hapgood, and the Utah State Capitol, by R. Kletting, in *The Architectural Record*, the Hartford Municipal Building, by Davis & Brooks, in *Architecture*, and the Westchester County Court-House, by Benjamin Wistar Morris, in *The American Architect* of February 23. Of these the Rossia Insurance Building is an example of the sacrifice of unity in the assembling of masses to a conscientious desire to express difference of purpose in plan units, resulting in an apparent juxtaposition of separate motives without the expression of an organic monumental whole. The pediments over the first-story windows increase the incongruities.

The Municipal Building is devoid of these objections, is well studied throughout, especially in relative scale of details, and designs of the central pavilions. The high proportion of base to the order is one of the perplexities of the use of an order in the upper part of a four-storied building with height of stories but little varied. The panels inserted below the upper-story windows are horizontal motives in what is otherwise a vertical treatment.

In the Atrium of the interior, the balustrade and the floor patterns deserve a more interesting treatment, and elsewhere there are occasional eccentricities in the treatment of ceilings which the studied design of most of the work does not warrant.

The Westchester County Court-

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "Architecture")



Municipal Building, Hartford, Conn.
Davis & Brooks, Architects

(From "The Architectural Record")



Rossia Insurance Company's Building, Hartford, Conn.
Edward T. Hapgood, Architect

(From "The American Architect")



Westchester County Court-House
Benjamin Wistar Morris, Architect

(From "The Architectural Record")



New State Capitol, Salt Lake City, Utah
R. Kletting, Architect

(From "The Brickbuilder")



Skinner Recitation Bldg., Mt. Holyoke Coll.
Pulnam & Cox, Architects

House is of a type of which the merit has received the recognition of the United States Government in many of its federal buildings. The relative architectural value of these buildings depends entirely upon the refinement and proportions of detail.

The Utah State Capitol is a collection of columns carried continuously around the building without contrasts of wall surface and with a weak corner pier. Smaller columns encircle the lower drum to the dome. The conception is elemental and lacks modulations of idea.

This type is open to the criticism of stereotyped conventionality unless it is admirably balanced in masses and distinguished in detail. It is pre-eminently monumental, and therefore suffers by complex requirements in proportion as it approaches a classicism demanding simplicity and restraint.

The second tendency is the deliberate adoption of an architectural expression similar to that of the Tudor style for college and school buildings. It is natural that this should occur, as it is a flexible type, in which size and position of openings can be adjusted to the units which they serve, and ample light can be obtained by grouping windows, which even satisfies exaggerated scientific demands. It is not a monumental type, but one of contrasts of foci of light and shade threaded together by string courses and contrasted by broad and simple wall surfaces. The best of this work enriches important foci relatively to their importance, almost as much as is so admirably done in Spanish work. Broad wall, undisturbed, and rich motive occasionally used are incident to success in this type. It courts failure wherever the openings and ornament are distributed equally upon the surfaces. It is not to be expected that deep reveals giving rich shadow can be obtained in modern walls, but wherever ornamental detail is adopted

(From "The Brickbuilder")



Martha Cook Building, University of Michigan
York & Sawyer, Architects

(From "The American Architect")



Kenrick Theological Seminary, St. Louis
John T. Comes and Thos. F. Imbs,
Associated Architects

(From "The Brickbuilder")



Central Dormitory, Wellesley College
Coolidge & Carlson, Architects

for decorative purposes only, a certain exuberance is desirable; otherwise, the very delicacy and small scale of the mouldings and detail will create a meager appearance.

The following buildings, placed in order of merit, illustrate these comments:

Skinner Recitation Building, Mount Holyoke College, Putnam & Cox, and Martha Cook Building, University of Michigan, York & Sawyer, in *The Brickbuilder*; Kenrick Theological Seminary, St. Louis, Mo., Comes & Imbs, in *The American Architect*, February 2; Wellesley College Buildings, Coolidge & Carlson, in *The Brickbuilder*.

The third type of design is founded upon uncompromising efficiency, associated with scientific theory economically expressed. It has the virtues of a New England conscience and the accompanying lack of charm and grace. Also it ignores architecture as an art, is proud of its virtues and ignorant of its deficiencies. To this type belong the Technical High School, Salt Lake City, Utah, Cannon & Fetzner, *Western Architect*, and South Hills High School, Pittsburgh, Alden & Harlow, *American Architect*, February 2.

In *The American Architect* of February 16 are designs of the Intake Tower and the Supply Division of the St. Louis Waterworks, by Roth & Study. There was an unusual opportunity in this work, as it had substantially the magnitude of a school *projet*, and it has been handled as a Beaux Arts *projet* in the first

(From "The Architectural Record")



Cobb Building, Seattle, Wash.
Howells & Stokes, Architects

(From "The Western Architect")



Technical High School, Salt Lake City, Utah
Cannon & Fetzner, Architects
(From "The American Architect")



South Hills High School, Pittsburgh, Pa.
Alden & Harlow, Architects
(From "The Architectural Record")

stage; that is, with fundamentally good *parti*, and little attention to quality of detail.

In *The American Architect* of February 9 is a New York office building, by Starrett & Van Vleck, which compares favorably with the Cobb Building, in Seattle, by Howells & Stokes, in *The Architectural Record*. Both have receding stories at the top, an acceptable

recognition of the study of the termination of a tower. The Penn Mutual Building, by Edgar V. Seeler, in *The Architectural Record*, has three superimposed orders of nearly equal height and proportions, differing only in the capitals. The result is a monotony which deserved further study. The lower order seems superfluous, the upper order heavy.

A large portion of *The Architectural Record* is devoted to Melody Farm, Lake Forest, Ill., for J. Ogden Armour, by Arthur Heun. The plan of grounds is academic and excellent, the rooms are well proportioned and carefully detailed; and while the exterior lacks the convincingly delicate proportions of details of Italian work, let us say of the Casa de Papa Giulio, it is well studied and has its own consistent scale with but few exceptions, for instance the subdivisions of ceilings seem large for the scale of the wall-details, and the consoles to the west front portal seem excessive.

Of private houses, *Architecture* publishes a series by Alfred Hopkins, of the Mount Vernon type, simple, direct, with refined

(From "The American Architect")



West Side, Penn Mutual Building, Philadelphia, Pa.
Edgar V. Seeler, Architect



Office Building, New York
Starrett & Van Vleck, Architects

(From "The Architectural Record")



Main Hall



West Terrace and Front

Melody Farm, Lake Forest, Ill.
Arthur Heun, Architect

detail. In *The American Architect* of February 23 there is a more important house, by F. Burrall Hoffman, of similar character and merit; and in the February 16 number is an excellent Georgian style house at Morristown, by Delano & Aldrich. In *The Brickbuilder* a Colonial house at Winchester, by Allan Boone, is a little burdened by dormers of too sharp a pitch.

In *The Western Architect* is one of the individual and characteristic designs of Mr. Louis H. Sullivan, for the Merchants National Bank, Grinnell, Iowa. Mr. Sullivan's designs have received at times an extravagant praise for originality, especially in ornament. He is an ornamentalist of an exotic and individual uniqueness. His work is the apotheosis of geometrical skeleton and of biting angularity. Being geometric, it naturally resembles the work of the Mohammedans, who, if orthodox, eschewed resemblance to nature as created by Allah. Being geometric, it naturally abounds in aggressive angles, which the Mohammedan made innocuous by suavity of curves and by reduction in scale to a texture pattern. Angularity of minor detail, which may make ornament wearisomely epigrammatic, is the natural expression of wrought iron of the Nuremberg type. Mr. Sullivan's work always has the merit of establishing foci of interest, and in this it resembles Spanish work. It is difficult therefore to find originality in this work except in the fact that it ignores the natural quality of material, creating in stone forms that resemble a wood lattice, mechanical factors of machinery, and wrought-iron terminal efflorescence. None of these is especially meritorious in stone carving. But apart from these solecisms the reckless disregard of scale and the ex-

(From "The American Architect")

aggeration of each and every motive is certainly unworthy of commendation.

The Architect publishes a number of apartment houses by Rousseau & Rousseau. These designs are an attempt to make a silk purse, resulting in exaggeration of every detail with a joyful exuberance which creates a bewildering harlequinade. This is neither expressive of utility nor of fine art. Architecture, by the way, has been considered one of the Fine Arts.

Similar conspicuous treatment of minor factors is somewhat too characteristic of Western design, as evidenced by the other various and varied apartment designs of this number.

The restoration of New York City Hall, by Grosvenor Atterbury, in *The American Architect*, is well done.

In the English magazines the most interesting feature is the continuation in *The Builder* of the series of drawings of Wren's churches. St. Martin's, Ludgate, appears in the issue for January 21; St. Clement Danes and St. Edmund the King in the issue for February 4; and St. Augustin, St. Michael, Queenhithe, and St. Margaret, Lothbury, in the issue for February 11. In the issue for January 28

are published the drawings of St. Paul's Church, Liverpool, by Mr. G. Gilbert Scott, which appeared in the REVIEW last month, by courtesy of *The Builder*. Another of A. E. Richardson's "Architectural Fantasies" appears in a design for a Campo Santo on the Marne — in this instance a poorly planned, ineffective agglomeration of incongruous elements, devoid of skill in *parti pris*, relative scale, or disposition of units — suggesting the work of a first-year student in an architectural school.

(From "The Architect")

House of Jonathan Godfrey, Esq., Fairfield, Conn.
F. Burrall Hoffman, Jr., ArchitectCasa Madrona Apartments, San Francisco
Rousseau & Rousseau, Architects

1-42 m. 1916

THE ARCHITECTURAL REVIEW



LIBRARY
MAY 8 1916
UNIVERSITY OF TORONTO

CONTENTS

THE DESTRUCTION OF THE MONUMENTS
OF FRANCE SHOWN BY PHOTOGRAPHS

BY WHITNEY WARREN

ART AND GEOMETRY PART II

CLAUDE BRAGDON

MERCHANTS NATIONAL BANK BUILDING
BOSTON MASSACHUSETTS

SHEPLEY RUTAN & COOLIDGE ARCHITECTS

WORKINGMEN'S HOUSING AT HOPEDALE

ROBERT ALLEN COOK ARCHITECT

THE HOUSES FOR THE SALEM

REBUILDING TRUST

KILHAM AND HOPKINS ARCHITECTS

PLATES

PHOTOGRAPHS AND WORKING DRAWINGS

MERCHANTS NATIONAL BANK BUILDING

BOSTON MASSACHUSETTS

SHEPLEY RUTAN & COOLIDGE ARCHITECTS

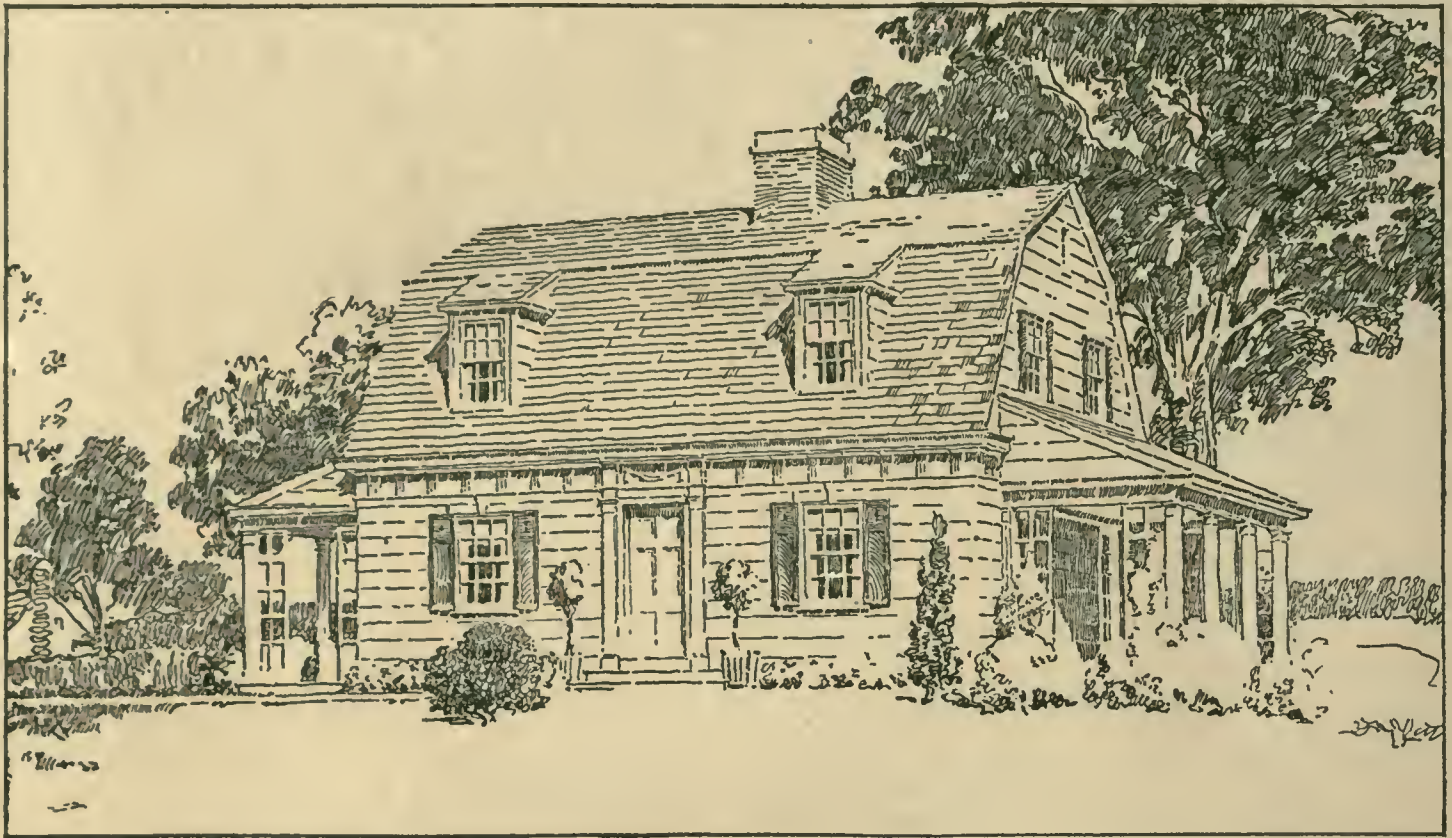
FOUR FRENCH CHURCHES

PHOTOGRAPHED BY WHITNEY WARREN

FIFTY
CENTS

APRIL 1916
FOUNDED 1887

VOL IV
NO IV



Seven rooms, bath, and basement, to cost about \$3,500.00.

Aymar Embury, II, Architect, New York City

Whether you are designing a small house for the man of moderate means, or one along more pretentious lines

ARKANSAS SOFT PINE

Satin-Like Interior Trim

will appeal strongly to either client because of its invariably pleasing appearance, durability, and moderate cost.

Affording as it does a wide choice in the matter of figure, and at the same time lending itself successfully to any desired decorative treatment, it is indeed a finishing material of all-round merit.

Arkansas Soft Pine is a non-resinous wood possessing a tough fiber, fine grain, and soft, lustrous texture, all of which make for well-balanced absorbing qualities. Stains or flat white are applied direct to the wood without the necessity of any preparatory filler or shellac, so that a uniform, even absorption of the color or white lead is assured.

Due to the definite non-resinous character of the wood, it positively will not discolor white enamel from underneath, nor dim the luster of waxed or varnished finishes.

Our finished samples will bear out the foregoing statement.
We'll send them on request. Address Dep't B.

Arkansas Soft Pine is Trade-Marked and sold by dealers. See that yours supplies it. He can.

ARKANSAS SOFT PINE BUREAU

LITTLE ROCK

ARKANSAS



PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

IN connection with the great conflict now devastating the Old Continent, it has been extremely difficult to obtain exact information in any department of general interest, because of the conflicting and over-censored reports emanating from sources unknown, and the equally conflicting but all too obviously biased press notices emanating from other doubtful — and equally interested — sources. Considering this difficulty in regard to the important news of general public interest, it is not to be wondered at that it has been far more difficult to obtain any proper and adequate idea of those actual happenings that would interest only a small proportion of the general public, or a special and limited group of citizens, of other states. As a result, there has been a great deal of anxious doubt and uncertainty in the architectural profession as to the exact extent of the artistic loss to the world at large in the old monuments of Europe that must result from this conflict. This anxiety has been peculiarly felt by those architects interested, and especially those who have, in any part of their training, felt the influence or experienced the enthusiasm of actually working in the hospitable Ecole des Beaux Arts.

Nevertheless, the interest of the profession as to what has already occurred remains keen and vivid, and so these absolute photographic records taken by an American architect at the instance of the French Government previous to July, in 1915, in the course of a trip from Arras to Nancy and Lunéville, to investigate the damage already inflicted upon the monuments of France, cannot fail to have their definite value to those of the profession who in America are concerned in what may remain of architectural value in the war-stricken portions of unhappy Europe at the end of the present debacle. Their publication at this comparatively belated hour can be no violation of good faith as, while the entrenched lines of the armies in France are still comparatively in the same locations as existed at that time, they are now upon the very verge of being changed.

So tragic is the story they present that we have been moved to provide the profession an opportunity of taking constructive part in the reparation of some of the least injured of these structures, such as are here shown; thus aiding in the rehabilitation of a country and a people whose ancestors gave their definite assistance to America when we ourselves were first entering into the struggle for independence. Some of these churches that are least damaged can be easily and inexpensively restored. Their reparation will provide work for needy parishioners, at the same time that they are restoring their own houses of worship by those same simple expressions of handicraft by which they were first built. No better, more enduring, or more per-

SAFETY FIRST

The following *bona-fide* communication (the name of the town only being modified, to prevent an avalanche of proffered plans and services!) would seem sufficiently to indicate the need — still crying from the wilderness — for a professional campaign of public "preparedness."

Dear Sir:—

The Building Committee for the proposed new school-house for the Town of Somwer invite you to send in, on or before May 25th, to the secretary, a competitive sketch, to contain floor plans and front elevation. The following is a rough idea of what the committee has in mind:

A modern 12-room building, two stories high, of brick or frame construction (brick preferred), with flat or pitched roof. The building can be very plain, but have good lines and to be substantial.

The architect is to submit plans with specifications and approximate costs. It is understood that the Committee is in no way obliged to pay for any of these unless accepted, or some part of them used with the architect's services.

Trusting that you will favor us with your best ideas, and thanking you for your interest, we are,

Very truly yours,

SOMWER BUILDING COMMITTEE.

(Signed) A. N. Ambrose, Secretary.

manent memorials of the sympathy of America for France can be conceived of; nothing more directly in line with the constructive interests of the profession of architecture; and therefore, believing in the appeal of this idea to those practising architecture in America, we are providing them the opportunity of expressing sympathy and respect in this direct and practical way, as is set forth more clearly upon another page.

The second of Mr. Bragdon's articles dealing with the application of Projective Ornament to architectural purposes is as brilliantly and decoratively illustrated as the instalment we published last month, and certainly neither text nor author needs further introduction to our readers.

The housing experiments conducted at Hopedale have extended over so many years as to provide the most valuable and constructive information that has been developed in this country, at least so far as lessons of plan arrangement are concerned. If the corporation has made no attempt to regard the problem from its more permanent and fire resisting aspects; that follows perhaps naturally from the early date at which the character and materials to be employed were first determined. This experiment is also of interest in providing definite data as to cost and rental prices from a locality so geographically remote from the Western Pennsylvania group illustrated last month. So, too, the buildings for the Salem Housing Fund that accompany it in this same issue supply the definite and practical investment information which is altogether ignored in the Hopedale experiment.

The Salem buildings have no entangling affiliations with any manufacturing corporation, and therefore stand independently upon their own merits — as is rarely the case in an experiment of this kind in America.

An unusually successful and simple banking structure provides us photographic and line plates for this month's issue. The success of this building, considered as an architectural office-building problem of a moderate height, such as would be constructed and applicable to many other growing American cities, more than justifies its presentation at the length undertaken this month.

The May number of THE ARCHITECTURAL REVIEW will contain three short articles: one dealing with a little-known village in Central Europe, that vies in picturesqueness with Rothenburg; and another, giving some photographs by Mr. Julian Buckley, of an old Colonial house that, somehow or other, has rarely been illustrated or referred to in the consideration of New England Colonial work, although it has a particular architectural interest and history all its own.

The plates will show the photographs, working drawings, and details of an exceptionally beautiful and unusual structure, the first of its kind in America, the Children's Juvenile Court in New York; Crow, Lewis & Wickenhoefer, architects.

Early issues will contain some further articles related to the matter of workingmen's housing, an article dealing with the timely and popular present subject of the outdoor theater, illustrated by some photographs and a number of plans and sections showing exactly what has been done in various American and European localities. This article should be of great practical and suggestive value.

The Society for Electrical Development, Inc., announces a competition for a poster, in which \$2,200 will be awarded in prizes, to be used in connection with the celebration of America's Electrical Week, December 2 to 9, 1916. The competition closes on June 1; all the designs submitted will be shown in exhibitions, east and west, during the months following; and the announced judges are:

Mr. John Quincy Adams, Secretary, Art Commission of the City of New York; Dr. James P. Haney, Director of Art in New York High Schools; Mr. Herbert S. Houston, President Associated Advertising Clubs of the World; Mr. Arthur F. Wiener, President International Art Service; Mr. P. L. Thomson, Advertising Manager Western Electric Company; Mr. Henry L. Doherty, President The Society for Electrical Development, Inc.

Full information can be obtained by addressing Poster Committee, Society for Electrical Development, Inc., 29 West 39th St., New York City.



House at Danbury, Connecticut.
Built of White Pine about 1800

SPECIFY lumber as you specify other materials—for the specific purpose for which it is to be used. For the exposed covering of a house no other wood gives such long and satisfactory service as

WHITE PINE

It does not shrink, swell, crack, twist, warp or rot; and once in place it “stays put” after years of exposure, even in the closest fitting mitres and delicate mouldings and carvings. It takes paints and stains perfectly.

If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

The fifth number of the White Pine Series of Architectural Monographs, published bi-monthly under the personal direction of Mr. Russell F. Whitehead, formerly editor of “The Architectural Record” and “The Brickbuilder,” has just been mailed. The subject is “Domestic Architecture in Massachusetts During the Latter Part of the Eighteenth Century” with text by Mr. Julian Buckley.

If you are not receiving the monographs, and you feel interested in having them, kindly advise Russell F. Whitehead, 132 Madison Avenue, New York City, who will be pleased to furnish you with the fifth and all subsequent numbers.

Representing
The Northern Pine Manufacturers’
Association of Minnesota, Wisconsin
and Michigan, and The Associated
White Pine Manufacturers of Idaho

*WHITE PINE BUREAU,
1442 Merchants Bank Building, St. Paul, Minn.*

The Architectural Review

Volume IV (Old Series, Vol. XXI)

April, 1916

Number 4

The Destruction of the Monuments of France

As Shown by Photographs Taken Previous to July, 1915

by Whitney Warren

OF the destruction of Rheims we have heard much. From constant news of battling around the old Belgian town of Ypres, all hope of the unique and beautiful brick and stone architecture of that place remaining intact has long been abandoned. While much has also been heard from those sections of France and Belgium where the combatting armies have remained so long locked in close conflict, we neither hear nor have heard from those smaller cities and communities of the war zone in even nearer — and more civilized — Western Europe, and know nothing at all of what has happened or may be happening in "the far East."

In the latter section, at least, the outlook cannot be anything but most pessimistic. It is known, on the one hand, that the Cossacks — by inheritance and training over warring centuries, perhaps the world's best and most experienced destructive raiders — have yet seemed, so far as reports have been received at all, themselves to have been out-cossacked by the war-kultured German armies, when they passed their own boundaries into Belgium and France, or Poland and Western Russia!

It has seemed useless, as yet, to attempt any catalogue of the loss this period of unbridled destructiveness of monuments of the world's past civilizations must mean to the arts of to-day or tomorrow, as any such cata-



Fig. 1. General View of the Cathedral, Arras



Fig. 2. Interior of the Cathedral, Arras

logue still remains subject to constant and unexpected revision at any moment before that yet uncertain — but now not far distant — time when peace shall be restored to war-disrupted Europe.

If the war in Europe has accomplished nothing else, it will have performed an important service in correcting previous existing misconceptions as to the national characteristics of Continental peoples. The homely, stolid German has proved to be the degenerate of Europe — as moral degeneracy alone explains the disregard of national and individual ideals of honor, the sordid grimness of acts of pillage, rapine, and destruction to which the countries over which they have passed have been subjected. From a nation of scientists striving to better civilization, they appear to have perverted all their knowledge and information to its ruthless and utter destruction.

Most notable of all has been the absolute failure of the German mind to realize standards of honor, of right, and of truth. It appears instead to be the special mission of the German ego to misrepresent, misread, and misunderstand all those facts of public feeling or items of agreement between nations, upon which alone their very existence as a member of the human family is based. In this hideous alchemy all sentiment and regard on their part for those artistic ele-



Fig. 3. General View of the Town Back of the Cathedral, Rheims



Fig. 4. Ruins of the Little Place, Arras

ments of world culture remaining from previous civilizations have vanished as bubbles blown into thin air. It was perhaps to be expected from Germany, a country whose sense of taste or art appreciation has remained so crude, so elementary, and so inexperienced; where strength has been developed at the expense of delicacy, and the vulgar appeals of the baroque and rococo preferred to the subtler refinements of classical art. From a nation so stunted in full development such a martyrdom of mutilated cities, a decapitation of cathedrals, and assassination of architecture should perhaps have come as no surprise.

All that could be seen or confirmed along the front seemed to prove the Germans possessed of an unhealthy desire for destruction. Rheims, Arras, Ypres, Soisson, and many another as yet uncatalogued town — and innumerable villages



Fig. 5. Remains of the Hotel de Ville, Arras

— have been victims of these profanations, most of which have not the excuse of any possible military necessity. These pictures will themselves show this conscientious vandalism. After viewing them, let German kultur attempt, by pompous manifestoes, to maintain they have not made war against the civilization of the world as well as against the laws and rights of man. These deeds remain as evidence, and they are indeed eloquent in their silent appeal. The violation of Belgium, these attacks on the lives and belongings of citizens, such destruction and spoliation of churches and works of art, may not displease Wilhelm von Bode, Director-General of the Royal Museum of Berlin, that unprincipled fakir and presumptuous pedant, who was among the first to place his signature to the famous manifesto of the German intellectuals. But these crimes



Fig. 6. Remains of the Church at Ribécourt



Fig. 7. A Church in the Trenches, Le Mesnil (Marne)

are and should remain an eloquent exposition of an education which proclaims the development of force, i. e., "vulgar brutality," above everything else.

Whatever the result, the world will be the gainer in that — at least within the memory of man — war will never again be considered — or taught! — as a romantic pastime; nor even regarded as an endurable thought or possibility. By so far will our present generations prepare by their sacrifices a better road for those that are to follow! Cruellest among the lessons that are being taught is that the destruction of life, of industry, of the habitation and art works of man, must follow as the inevitable result of war in even a "civilized" century!

A certain amount of this destruction is, of course, unescapable; and it has, in times past, even been a recognized custom of war to follow this necessary destruction by further acts of spoliation of products of art and beauty from a conquered or semi-conquered people. Hardly ever before, however, in the history of our world, even in remote and so-called barbaric times, has there been

so much evidence of a wild and savage spirit of destruction, comparable only to the "Berserk" rage, as has animated the German armies in their desecration of portions of France and Belgium.

Of the photographs evidencing this spoliation

here reproduced, many show that destruction in its most useless and senseless form. Destruction for the mere rage and gain of destruction — and nothing else; the mere expression of brute rage on being foiled in their efforts, that would least of all be expected of a race generally supposed to be so economical and philosophical in trend as is the German. From its economic aspect alone, they would not be expected knowingly to undertake such reckless destruction as they have accomplished, for the great cost of modern shells, the gradual deterioration of modern guns under the tremendous charges required for these huge new projectiles, raises the mere money expense of this destruction to ten or twelve times the buildings' original cost, without regard to the difficulties of duplicating worn-out cannon during war time, or the due need of replacing



Fig. 8. Church at Neuville



Fig. 9. Exterior, Church of St. Thomas



Fig. 10. A Church—still on the firing-line—"somewhere in France"



Fig. 11. Interior of the Church at Canny (Oise)



Fig. 12. Interior and Choir of Church at Marguivillers

expended ammunition, and its waste of materials.

So far as this destruction applies to Rheims, for instance, the facts are known. Rheims was well behind the French armies at the time when it was most bombarded, just as it is still well back of the line of combat during these recent weeks that its bombardment has been resumed! Arras is an even better — and far less well known — instance of this same senseless destruction of the architectural monuments of France. Up to the time these pictures were taken Arras had never been occupied by the French armies. They had been kept purposely from the town — never being nearer it than five miles. Therefore was there no possibility of this destruction being an inevitable accompanying part of the fortunes of war — nor could the Cathedral have been utilized as an "observation post," as it had no tower. How complete the destruction, nevertheless, can be realized by these views of the Cathedral, the town hall, and the residential portion of that martyred town that are shown herewith.

Other pictures, as in Figs. 7 and 8, make it evident that these buildings, at least, were immediately in the field of the conflict. The two lines of trenches appearing beside the church of Le Mesnil, the wire entanglements in the foreground of the other, show that around or over these structures the armies may have fought — and so



Fig. 13. Interior, Church of St. Thomas



Fig. 14. Ruins of the Church at Sermaize-les-Bains



Fig. 15. A Corner of the Church at Pont Arcy (Aisne)



Fig. 16. Church at Plessis de Roye

these churches would necessarily and inevitably suffer. But other instances, of mere useless, insensate destruction, are far more numerous than these.

At Vassincourt but one house is left standing in all the village. The church remains, but in the maimed and desecrated condition shown — a typical instance of senseless German destructiveness. At Heilz-le-Maurupt, a lovely and beautiful old Romanesque church has been criminally assaulted, sacked, and uselessly wrecked, along with the house of the village curé, with no cause or excuse whatsoever; while but twenty-five houses remain standing from a former peaceful community of one hundred and fifty homes! In the Department of the Meuse, at Laimont, of 168 houses, 76 have been burned and 92 damaged; and at Sommeilles, 119 destroyed of the original 125.

The worst crimes committed by the Germans against the helpless stones themselves should be permitted to remain as imperishable monuments to coming generations of their nation's essential barbarism. For this reason the Cathedral at Rheims, or any of the other monuments of the past against which they have vented their rage and impotency, should not be restored. Allow the wounds to heal, if you will; repair them enough to protect from future ravages of time and weather, — but make no attempt to restore them to their original beauty.



Fig. 17. The 14th Century Romanesque Church at Heilz-le-Maurupt



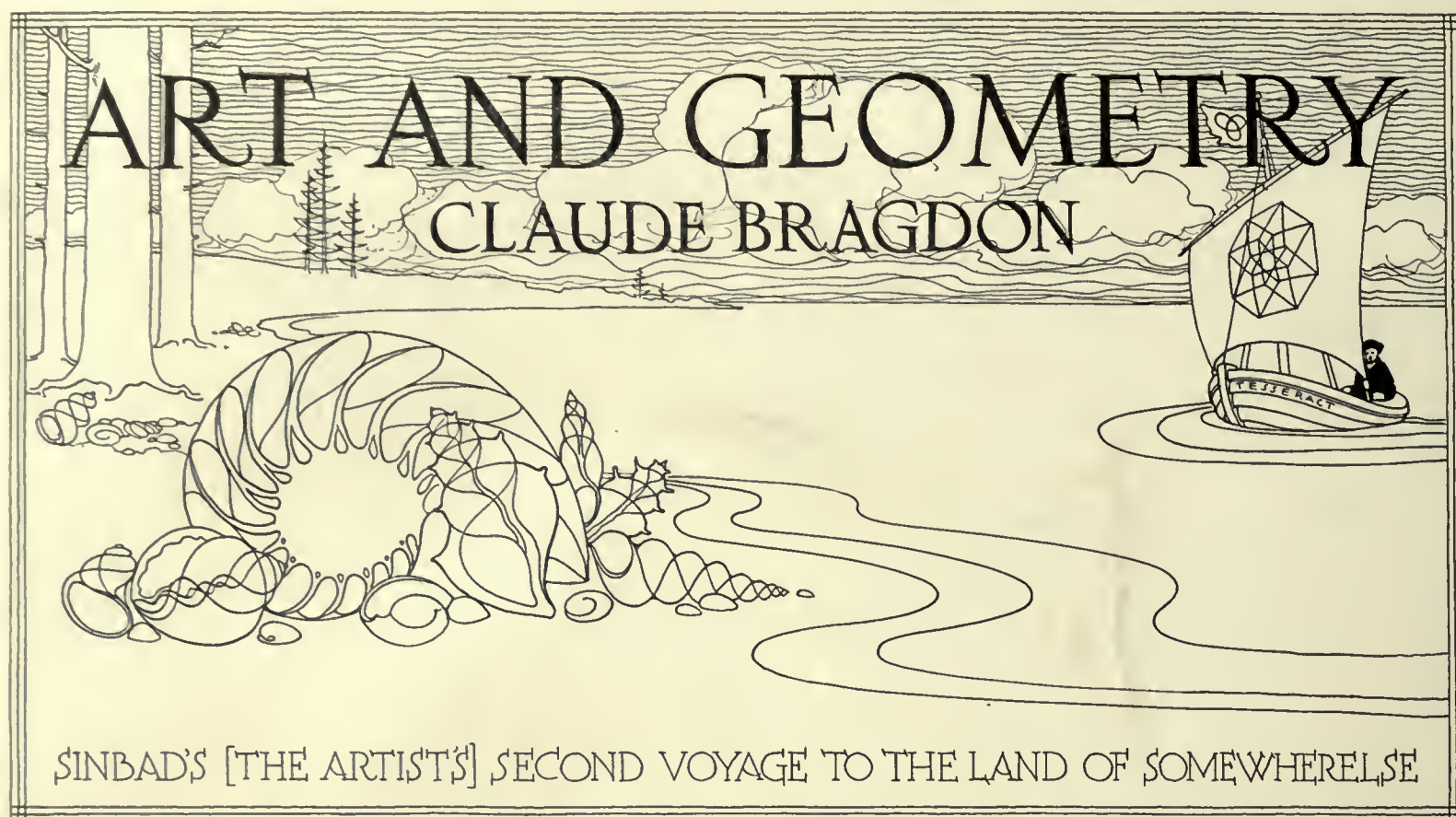
Fig. 18. A View of the Church at Vermelles



Fig. 19. Interior of the Church at Vassincourt



Fig. 20. Choir of the Church at Bergieux



IN the preceding essay the author restated, at some length, the truism — forgotten or ignored — that number and geometry form the basis of all of the arts of space, and he illustrated this, in his own way, in the field of flat ornament alone. In the development of his thesis he is now under the necessity of carrying the reader into the *Fourth Dimension of Space*; for without this extension of his method no fresh element is introduced into design save the freshness of a personal style — the very thing that has wrought such havoc in modern art, by preventing its orderly advancement along the lines traced out for it by scientific discovery and by our emotional reactions to a new vision of the world.

In the concept of the fourth dimension — “the playground of mathematics” as it has been called — we have already something which we would not willingly forego, and we may even come to find that it is something with which we cannot practically dispense. Its usefulness, at any rate, in the development of pattern, may be judged from the various diagrams which illustrate this essay. They are projections of four-dimensional hyper-solids in a space of two dimensions: the plane of the paper. But in order to translate even the most elementary of regular four-fold figures (the tesseract, or hyper-cube) into plane pattern, some at least of its intricate inter-relations should be understood.

Of course to those whose notion of the fourth dimension is akin to that of the friend of the author who described it as “a wagon-load of bung-holes” the whole discussion is likely to appear absurd; but it is not so. Four-dimensional geometry is capable of as full a formulation as the geometry of two and of three dimensions, and it is richer than either in space-rhythms to meet the needs of the designer of ornament. The method of developing the desired figures is perfectly logical and direct. Just as it is possible to project any symmetrical geometrical solid into plane space, so is it possible (though more difficult) to project the hyper-solids of four-dimensional space into solid space, and thence into plane space.

Now a hyper-solid is a figure related to its corresponding figure of solid space as that is related to its corresponding figure of plane space. For example, a square is a figure of plane space; a cube is the corresponding figure of solid space, for it is bounded by squares. If we assume a direction at right angles to every one of the three dimensions of solid space — the fourth dimension — a cube can have its four-dimensional correlative. This would be a hyper-cube, or tesseract, each of whose eight boundaries is a

cube, and therefore related to the cube as the cube is related to the square.

Let us build up this figure by following, graphically, its development from the square.

The square in perspective (A, Fig. 1), a, b, c, d, by moving

TWO PROJECTIONS OF THE HYPER-CUBE OR TESSERACT, AND THEIR TRANSLATION INTO ORNAMENT.

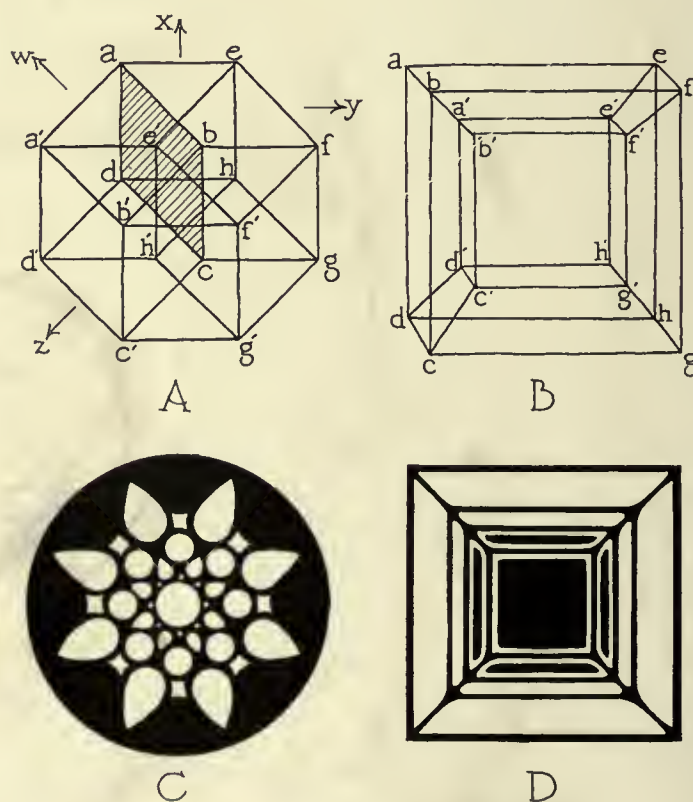


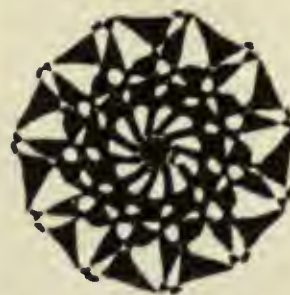
Fig. 1

in a direction (y) at right angles to the two dimensions of its plane (w, x) a distance equal to the length of one of its sides, generates the cube a, c, f, g, c, d, h.



This cube, by moving in a direction (z) at right angles to the three dimensions of its hyper-plane (w, x, y) a distance equal to the length of one of its sides, generates the hyper-cube a, c, f, g, g', c', d', a'. In this movement of the cube into four-dimensional space its every side has developed a cube. These six cubes, together with the one at the beginning and the one at the end of the movement, form the eight boundaries of the tesseract, or hyper-cube,—a regular polyhedroid of hyper-space, having eight cubical cells, twenty-four square faces (each a common face of two cubes), thirty-two equal edges, and sixteen vertices. It contains four axes lying in lines which also form a rectangular system. The reader should verify these matters for himself, identifying more particularly the eight cubes, on A, Fig. 1. Two are parallel horizontally, two vertically, and the remaining two pair are diagonally parallel, at right angles to one another.

Because the fourth dimension is definitely at right angles to every one of the so-called three dimensions of space, we cannot point to it, we cannot picture it, but we can *represent* it anywhere we like. In the tesseract as portrayed in A, the fourth dimension is represented as a direction *outside* the cube (a, g), whose movement into four-space generates the tesseract; but this is a purely arbitrary convention—we may with equal propriety conceive of the fourth dimension as a “beyond” which is *within*. To understand just what is meant by this, it may be said that in the representation of a cube in parallel, or one-point perspective, the third dimension (the one outside the plane of the paper) is represented as a “beyond which is within;” for in such a representation the square which represents the far side of the cube lies *within* the square which forms the near side. The same thing happens if we represent a tesseract in parallel perspective. Instead of having a square within a square, as in the case of the perspective of a cube (the space between the two squares being occupied by four quadrilateral figures, each the perspective representation of a square), in the case of the tesseract we would have a cube within a cube, the space between the two being occupied by six truncated pyramids, each representing a cube. Such a graphic rendition of a tesseract is as correct and altogether legitimate as the other; the two are related in the same way that a two-point and a one-point perspective of a cube are related. In each the eight cubes can be identified: the number of vertices, lines, and planes is found to be correct, and they are correctly related to



one another. The cubes are severally as follows: (A and B, Fig. 1) a, g; a', g'; e, g'; a, c'; a, f'; d, g'; e, d'; f, c'.

These two projections of the tesseract

upon plane space are not the only ones, but they are typical. Some idea of the variety of the aspects of this figure may be gained by imagining how a nest of eight inter-related cubes, combined into a single symmetrical solid, would appear if looked at from *many* different directions. Each view would yield new space subdivisions, and all would be rhythmical—susceptible, therefore, of translation into ornament. C and D (Fig. 1) represent such translations of A and B.

To trace, in like manner, the development of the other simpler regular polyhedroids of four-dimensional space (the pentahedroid, the 16, and the 24 hedroid) would be but to go over ground already covered in *Projective Ornament*. But the decorative possibilities of the 600-hedroid are there unexploited. These are patent to the eye in Figs. 2, 3, 4, 6, and 7. The construction of these more elaborate figures of higher space is a matter of considerable technical difficulty, and an explanation of it is therefore out of place in a brief essay of this sort, which aims only to present possibilities and not practicabilities.

If the author has been successful in his exposition, it should now be sufficiently plain to the reader that there is indeed in geometry a new ornamental mode. Its value is in the use we are able to make of it; its beauty is whatever the eye is prepared to grant;—but what is its significance? Ornament must *mean something*; it must have some significant relation to the dominant thought of the day; it must express the psychological mood.

What is the psychological mood?

This inquiry brings us by a long detour to our original point of departure: the inner significance of this particular historical moment in the drama of evolution. Ours is an age of transition; we live in a changing world. On the one hand we witness the breaking up of the old thought-crystals, and on the other hand we experience the pressure of those forces which shall create the new. What is Nature's first visible creative act? The formation of a geometrical crystal. Why should not the artist take this hint and begin with the geometrical crystal too? Working after this fashion he proves himself in harmony with the *anima mundi*. It is by reason of such harmony alone that new beauty comes to birth in the world. It is interesting to note, in this connection, that ornament in its primitive manifestations is geometrical rather than naturalistic, although the former mode of expression is the more purely metaphysical of the two. It is perhaps natural to suppose that man would first imitate the things which surround him; but the most cursory acquaintance with the arts of

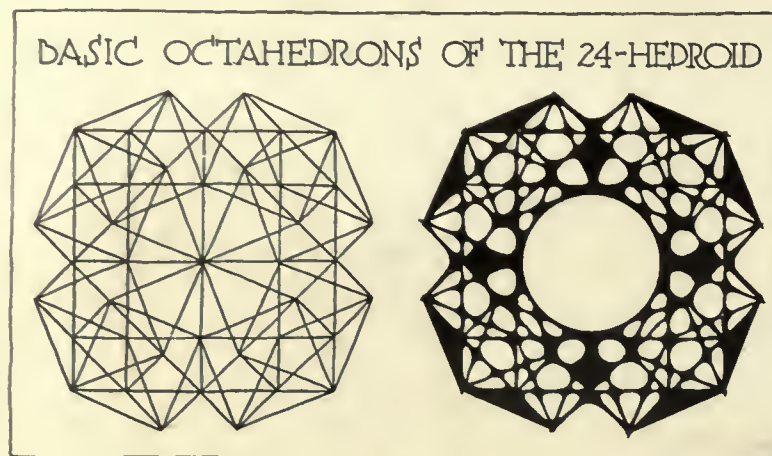


Fig. 2

savagery shows that he is much more apt to crudely geometrize instead.

Now it is not necessary to assume that we are to revert to the conditions of savagery in order to believe that in this matter of sound æsthetic we must begin where art has always begun — with geometry. But, for that matter, there is a subtly ironic view which one is justified in holding in regard to certain quite obvious aspects of modern American life, in the light of which that life appears to have more in common with savagery than with civilization. The submersion of scholarship by athletics in our colleges is a case in point, the contests of muscles exciting much more interest and enthusiasm than any contest of wits. The battles of the track, the gridiron, and the diamond are written about at length in papers and magazines, which everybody reads, while the disputations of scholars are confined to technical journals, which one inquires for in vain at the news-stands. We persist in the savage habit of devouring

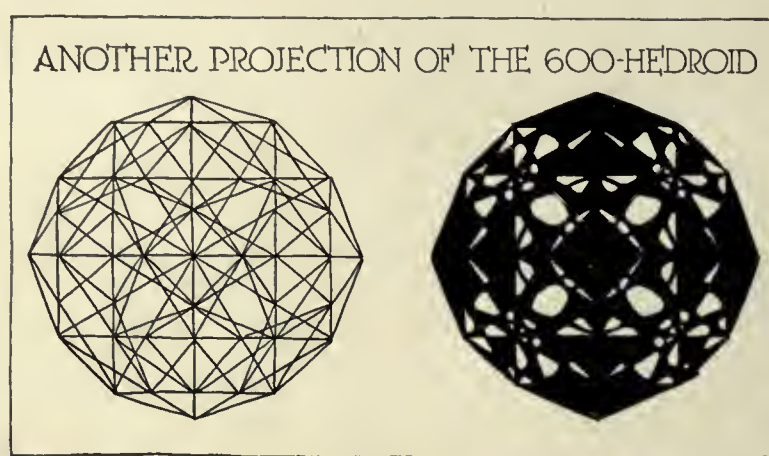


Fig. 3

the corpses of slain animals, and some even murder innocent wild creatures, giving to their ferocity the name of sport. Our women bedeck themselves in furs and feathers, the fruit of mercenary and systematic slaughter; we perform orgiastic dances to the primitive music of horns and drums and cymbals — in short, we have the savage psychology without its vital religious instinct and its sure decorative sense for color and form.

But this is of course true only of the surface and of the sunlit shallows of the great democratic tide. Its depths conceal every kind of subtlety and sophistication, high endeavor, great achievement, eager and instant response to beauty, and knowledge of a sort far removed from the amœba stage of intellectual development above sketched. Of the latter stage, the simple figures of Euclidian plane and solid space — figures which any child can understand — are the appropriate symbols; but of the former state of consciousness — the subtle,

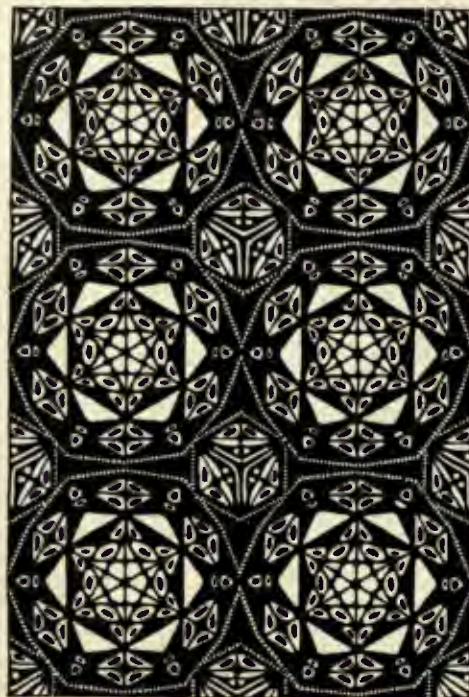


Fig. 4. Pattern Derived from the 600-Hedroid

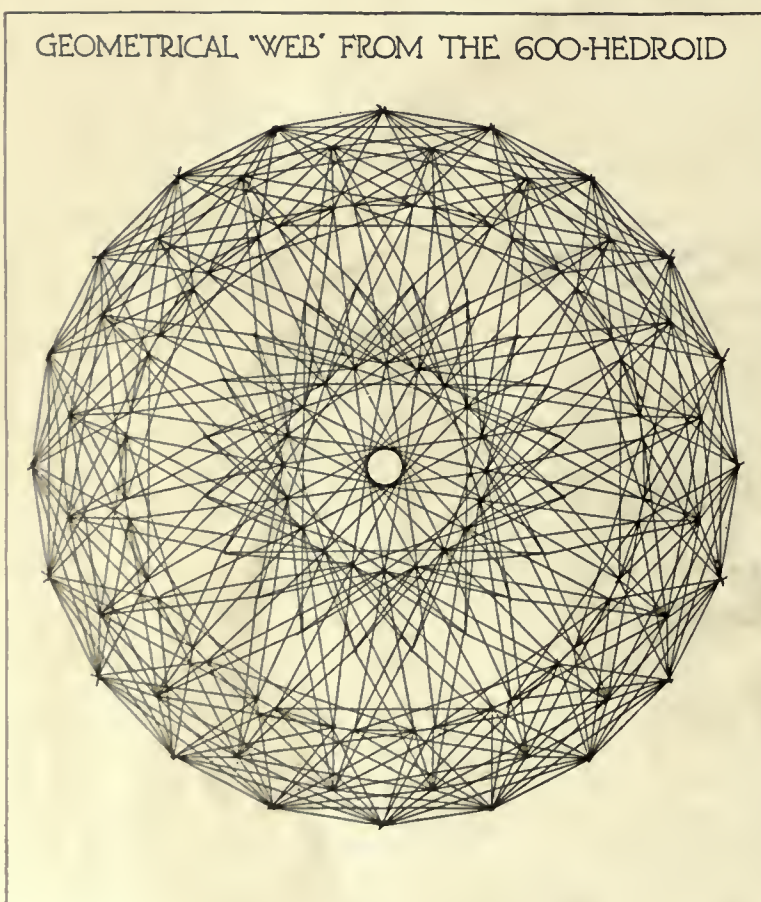


Fig. 5

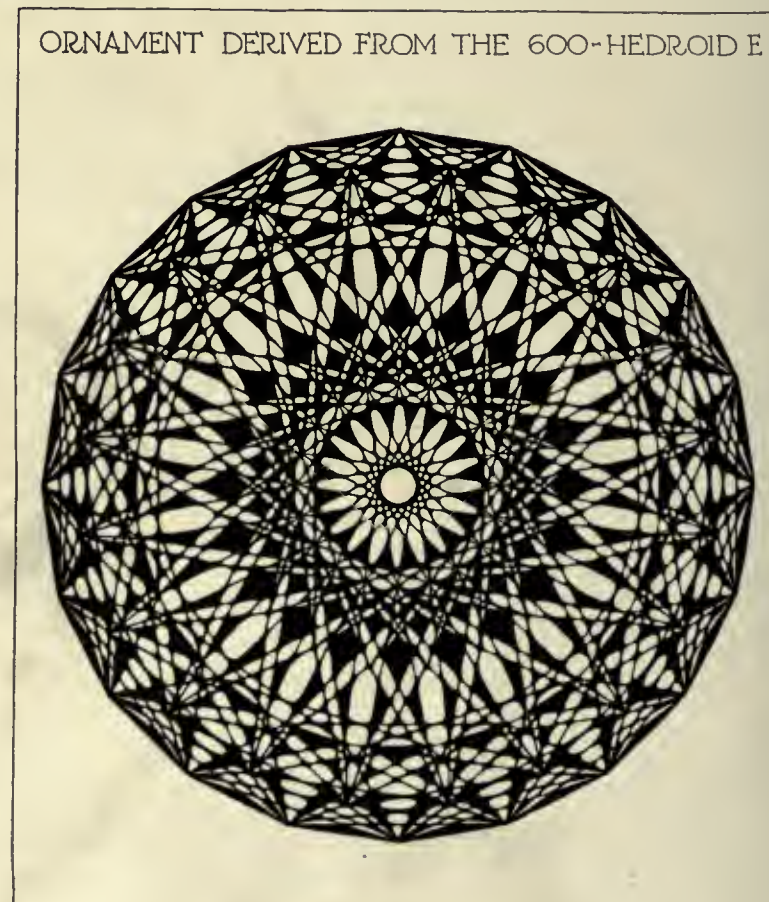
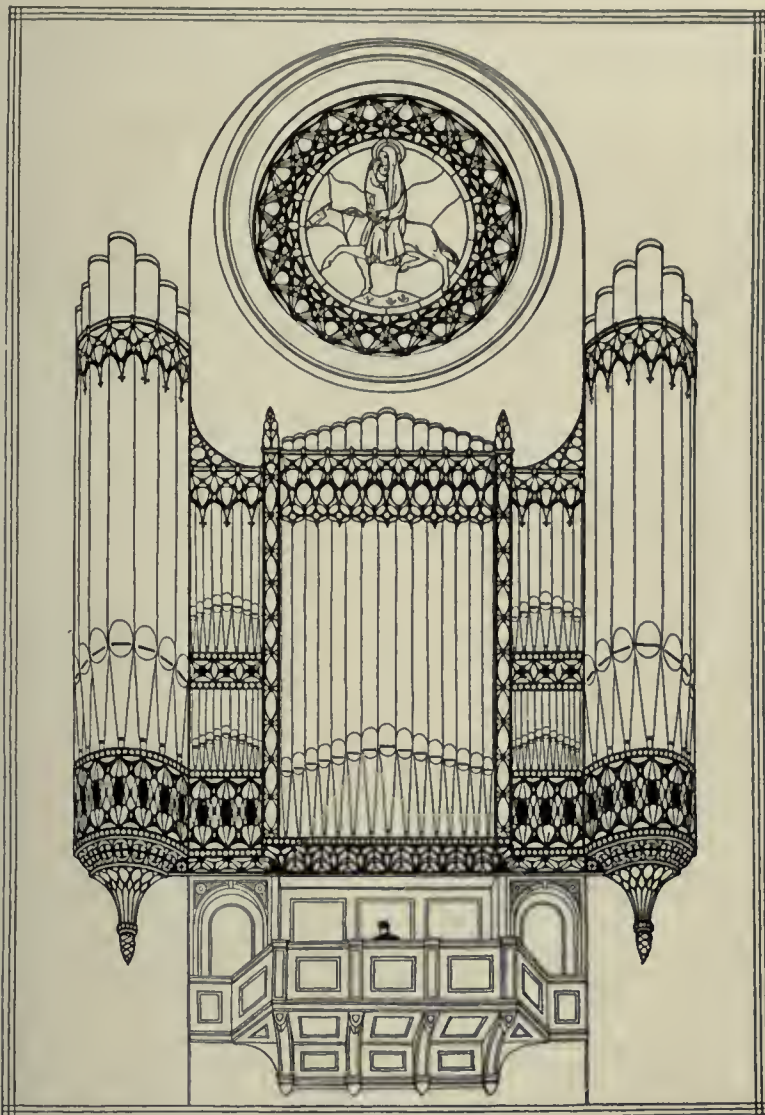


Fig. 6



PROJECTION OF THE 600-HEDROID ON A PLANE
PARALLEL TO ONE FACE, AND DERIVED ORNAMENT

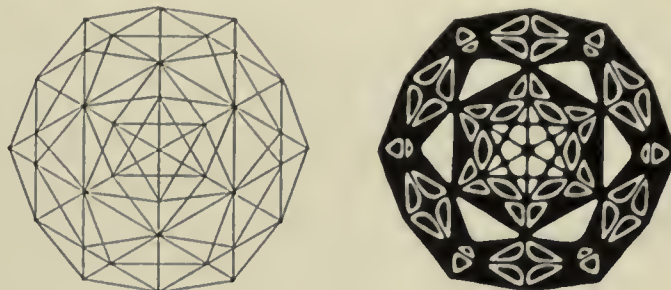


Fig. 7

the sophisticated — the higher developments of these figures in four-dimensional space are necessary if we are to have a form-language capable of expressing both the simplicity and the complexity of the modern mind. Four-dimensional geometry is an altogether modern development of the science of mathematics: it represents the turning of consciousness in a new direction. It has therefore a high symbolical significance as typifying the transcendence by faith and by knowledge of the sphere of the unaided physical senses, which is so marked a characteristic, both in the domain of science and in that of the emotions, of the present day.

Art, in the words of the beautiful Chinese canon, is "the Life-movement of the Spirit through the Rhythm of Things." The Chinese placed music in the highest rank, because music most perfectly expresses this rhythm. It does so because music is number audible. But geometry is number visible, and to make the arts of space "aspire towards the condition of music" why not try the experiment of founding the new æsthetic upon the new geometry?



The Merchants National Bank Building

Boston, Mass.

Shepley, Rutan & Coolidge, Architects

THE building for the Merchants National Bank in Boston is a combined office and banking structure, placed on an irregularly shaped lot, the front being some 67 or 68 feet wide on State Street and extending back a distance of 160 feet—narrowing gradually, but still irregularly, to a width of 42 or 43 feet at the back line. Most of the lower portion is given to the banking-room and its attending offices and work space, the latter extending up and down to other levels at the rear of the building, while a small strip with a front entrance, balancing the bank entrance, on the State Street front, admits to the office portion of the stories above. The upper floor plans are very simple in arrangement, based upon a central corridor with large and spacious offices upon either side, or divided up into special spaces, as required by the tenants.

The building is located in an unusually commanding position,—facing down Devonshire Street across State Street just back of the old State House, and exactly opposite the spot marking the Boston Massacre. The bank and its architects are both to be commended for producing so simple, yet elegant, a type of structure as is shown by the drawings and photographs we reproduce. The drawings indicate the considerable study (and even a surprising amount of ornament) expended upon the ironwork—especially the screens con-

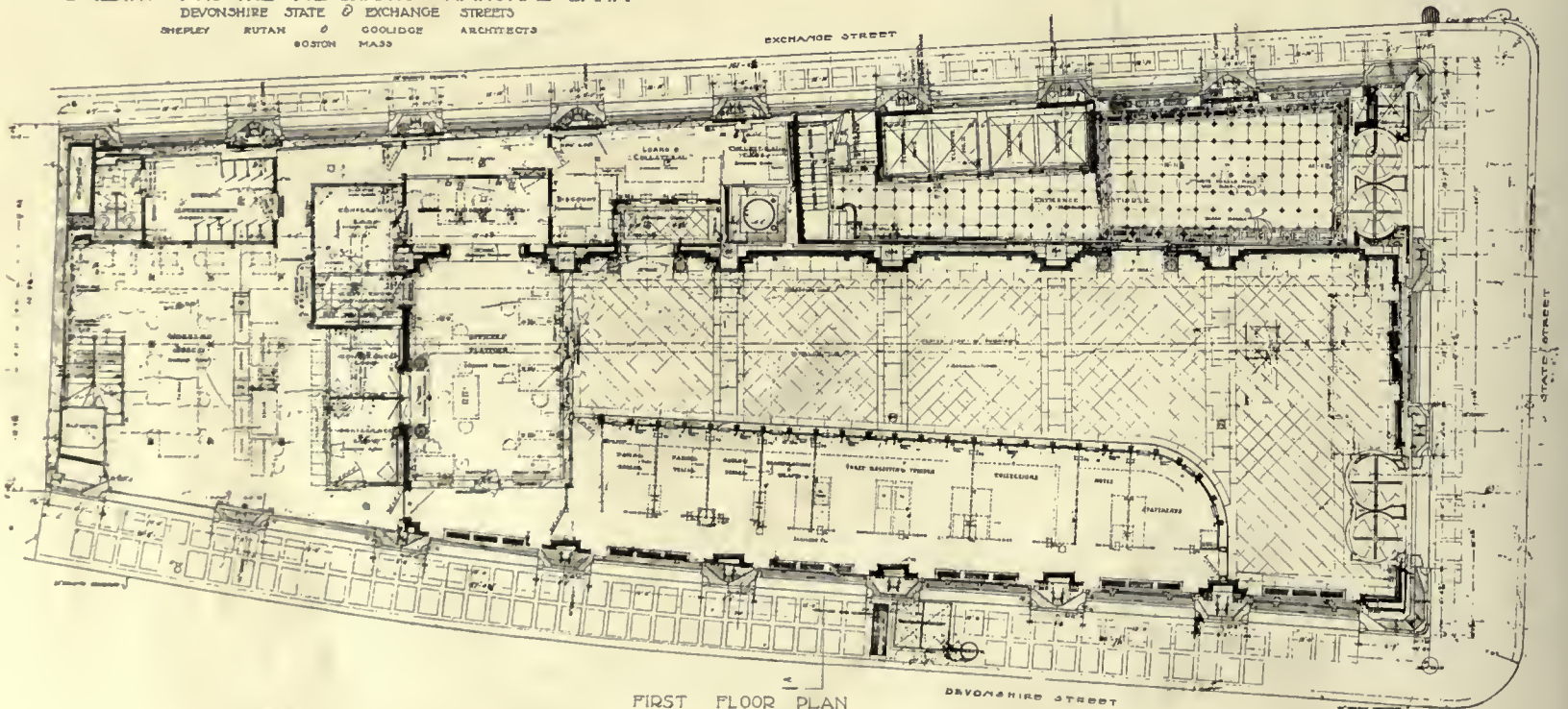
tinuing the window openings through the upper stories. The result, as is shown by the photographs, is yet simple and direct, the whole façade assuming an unusual degree of elegance and distinction—being, in fact, about as good a development of the *parti* as has been carried out in this or any other community where the general proportions of the building have permitted the adoption of the type here developed.

The banking-room itself is also somewhat different from the usual treatment, being extremely delicate in color and in detail, which, in combination with a large and spacious vault, gives an effect of considerable size and scale that are probably not the result of the actual dimensions made use of by the designers. Aside from the simplicity of the exterior marble work and its details of treatment, the next most interesting feature is the very successful character of the ironwork; a material that—somehow or other—is too rarely given proper and satisfactory expression in American work; and therefore advantage has been taken of this opportunity to reproduce several of the iron details, such as the staircase,—itself not so unusual in type,—and the even more successful solution of a quite difficult and more universal problem, in the window and elevator grilles—the latter being an unusual treatment of the three-part sliding door.

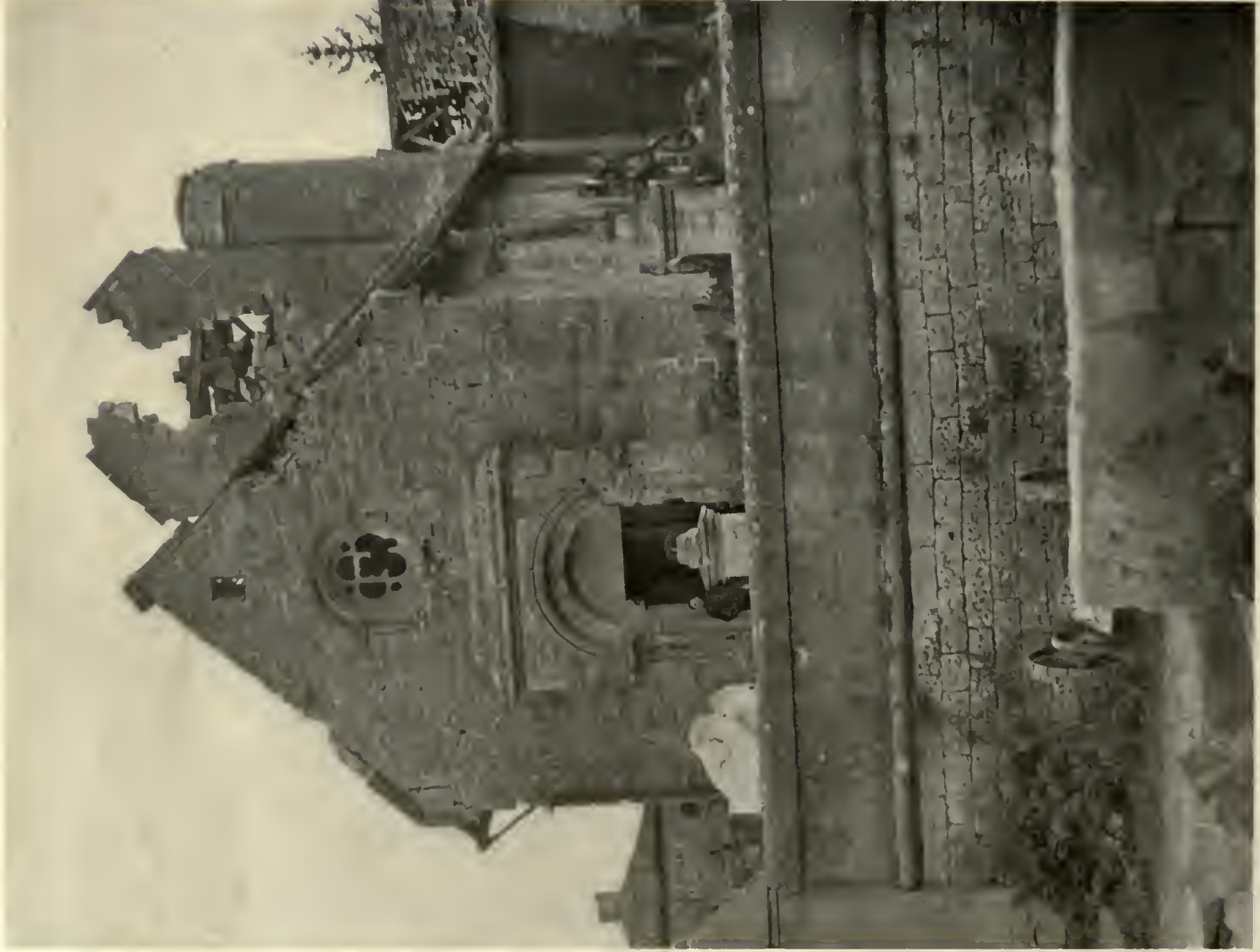


Looking up State St., showing Front of Merchants National Bank

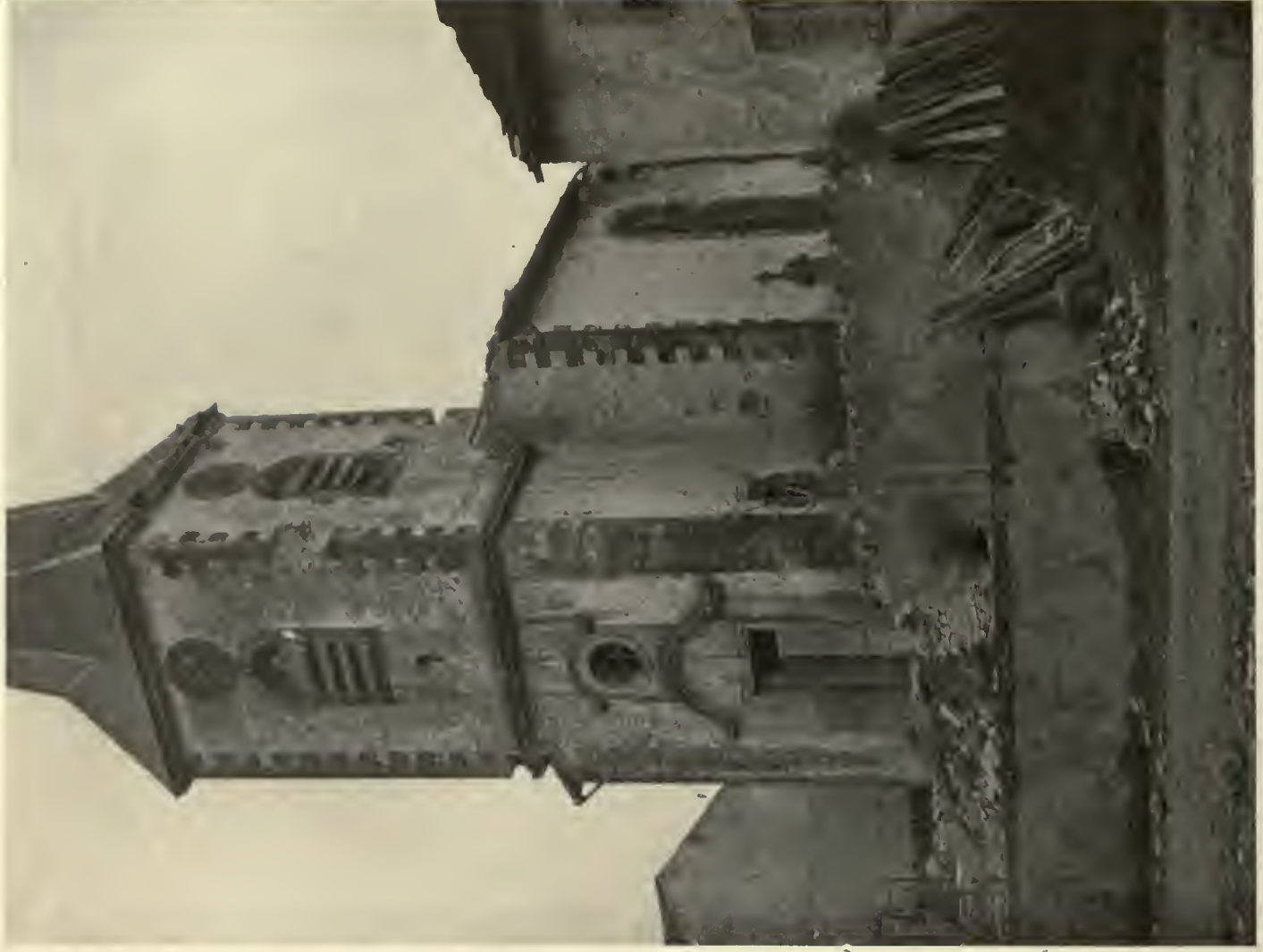
BUILDING FOR THE MERCHANTS NATIONAL BANK
DEVONSHIRE STATE & EXCHANGE STREETS
SHEPLEY RUTAN & COOLIDGE ARCHITECTS
BOSTON MASS



FIRST FLOOR PLAN



THE CHURCH AT VASSINCOURT, FRANCE



THE VILLAGE CHURCH AT MALTEUXY, FRANCE



MERCHANTS NATIONAL BANK BUILDING, BOSTON, MASS.

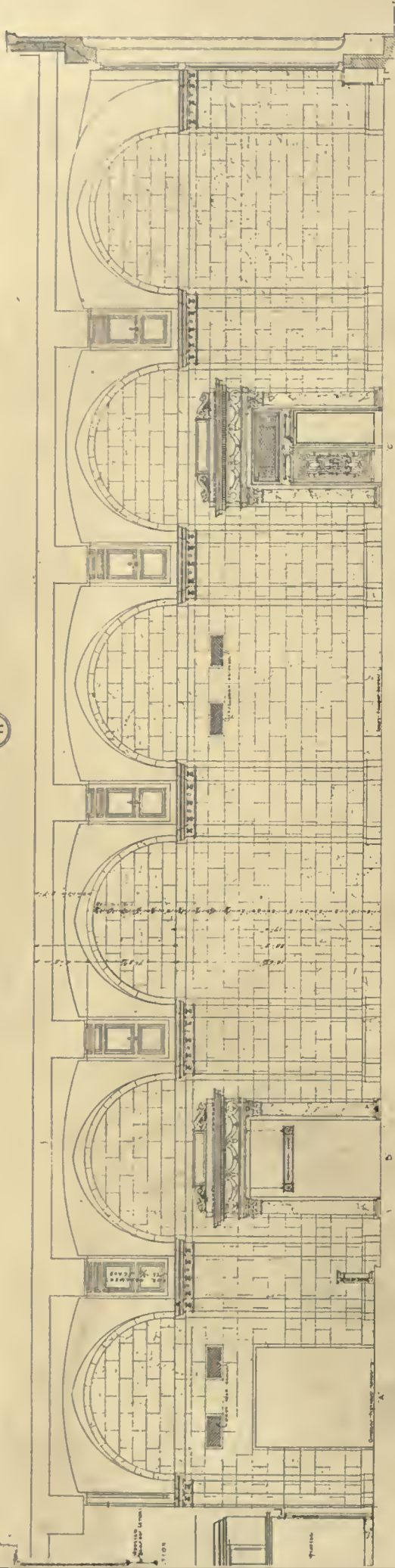
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS



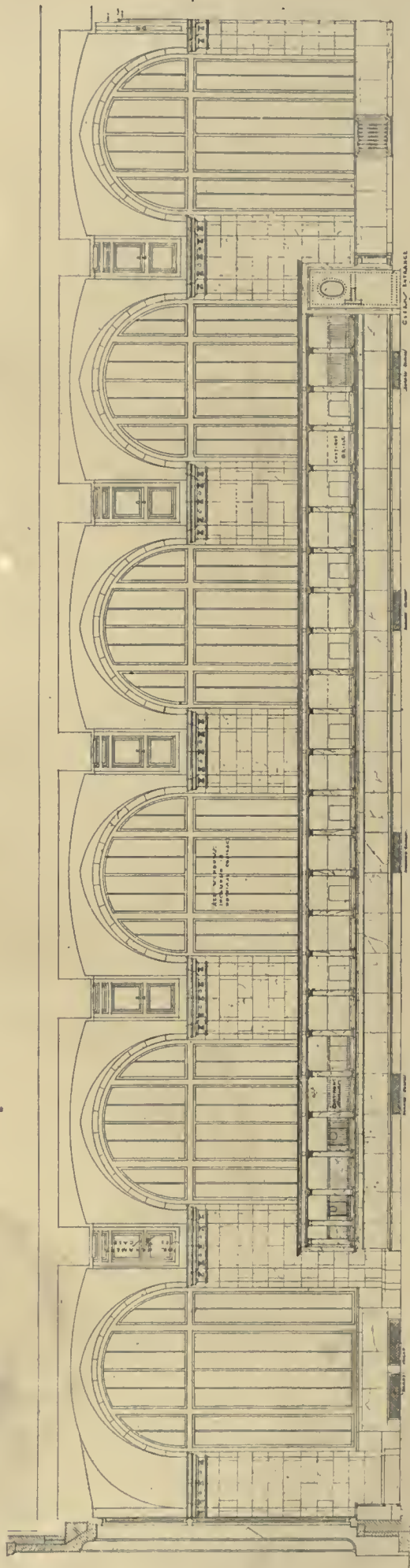
'GENERAL VIEW OF BANKING ROOM
MERCHANTS NATIONAL BANK, BOSTON, MASS.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS

OFFICE BUILDING FOR THE MERCHANTS NATIONAL BANK
SHEPLEY RUTAN & COOLIDGE ARCHTS. 122 AMES BUILDING BOSTON MASS

41

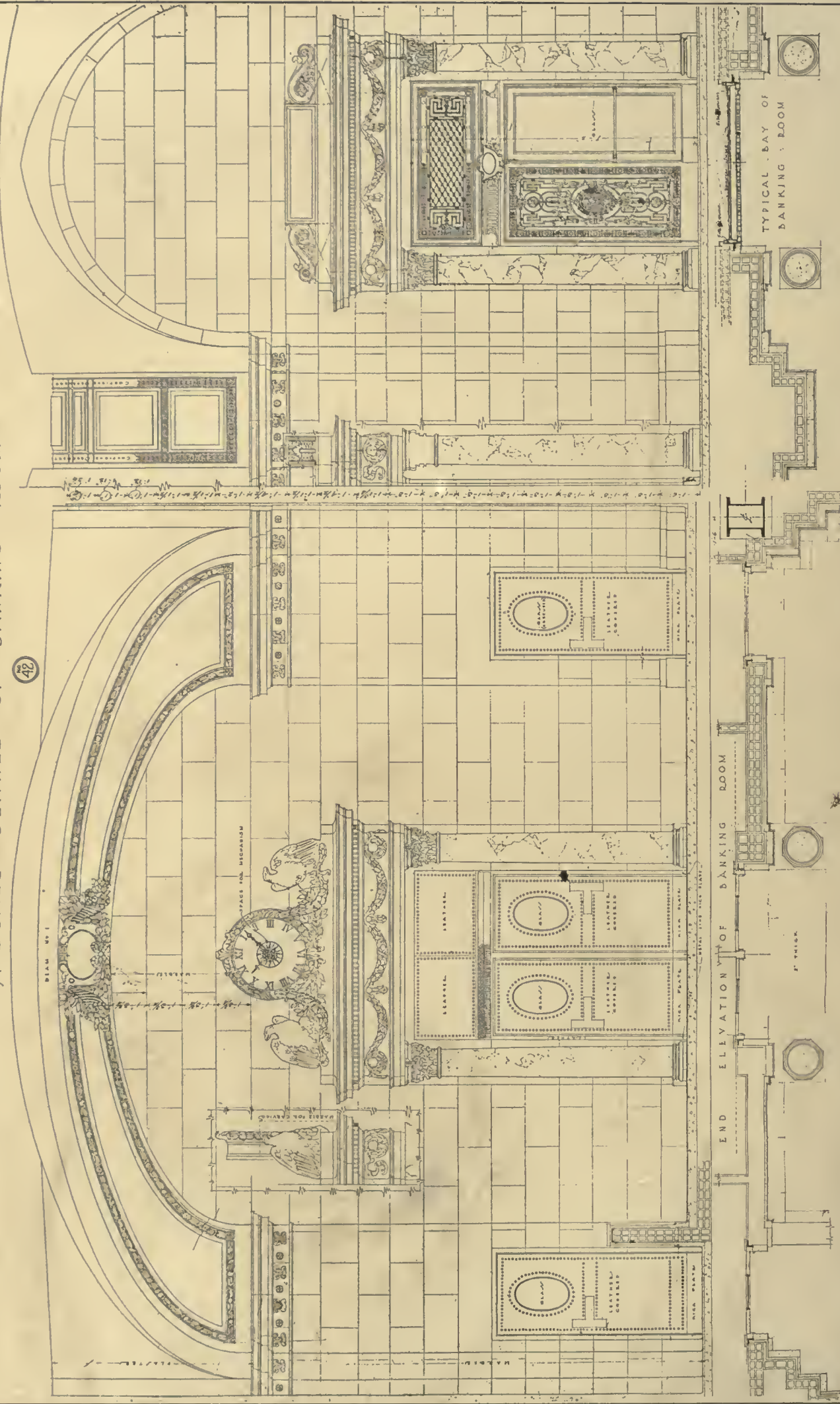


SECTION Z-Z WALL ELEVATION



SECTION XX-X WALL ELEVATION

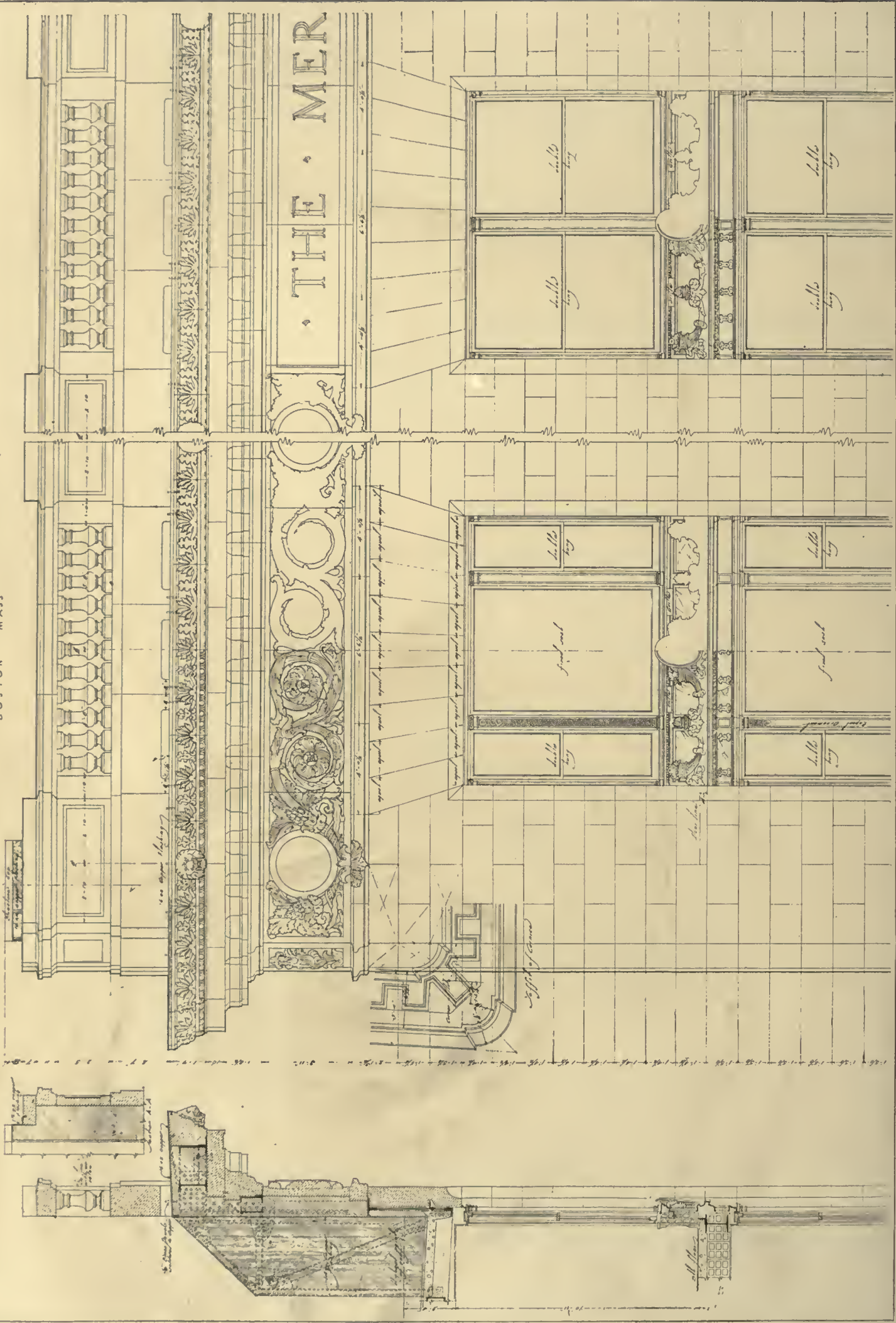
ELEVATIONS OF BANKING ROOM
SCALE 1/4" = 1'-0"



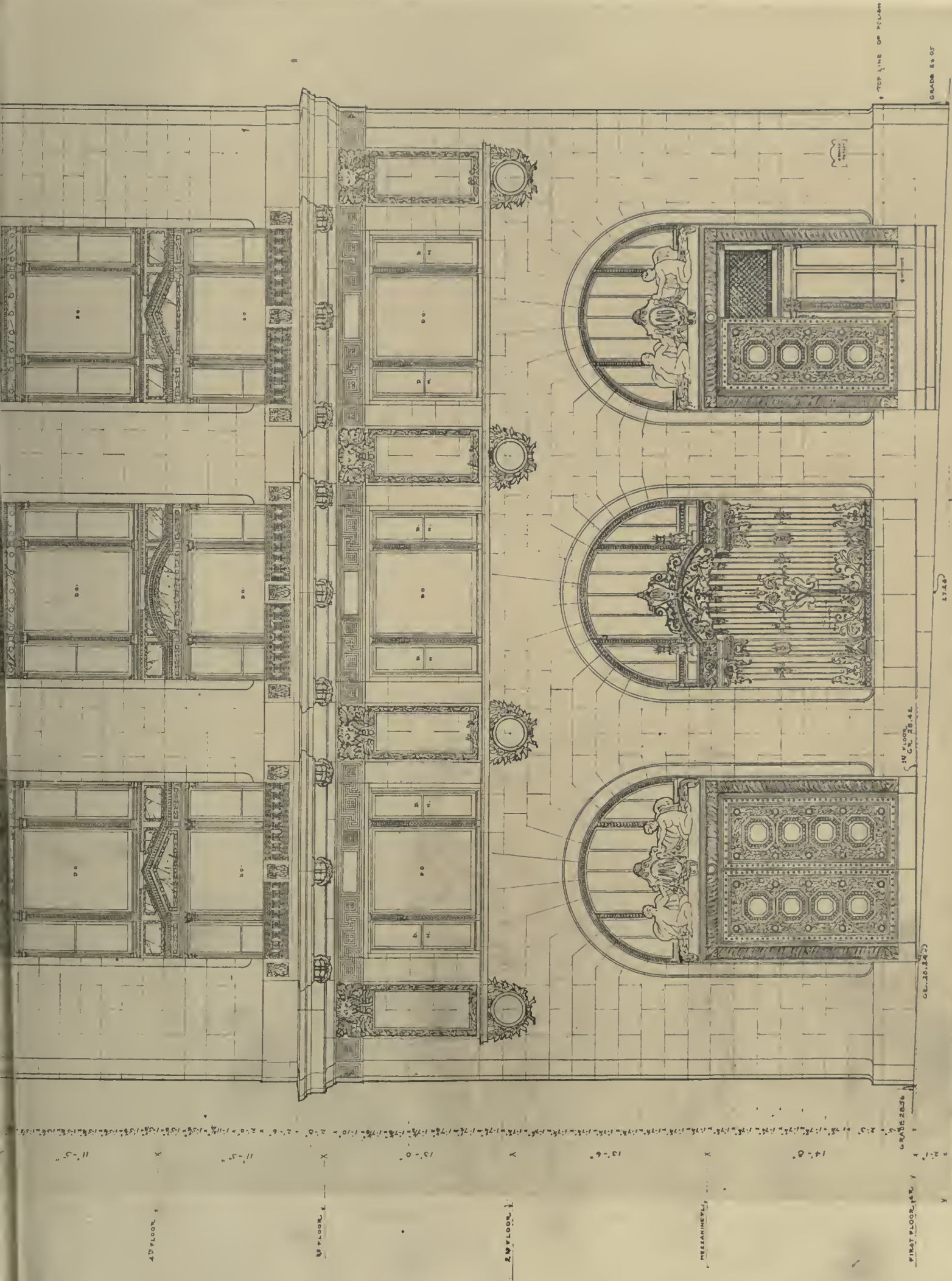
SCALE DETAILS, INCLUDING END ELEVATION, OF BANKING ROOM
OFFICE BUILDING FOR THE MERCHANTS NATIONAL BANK, BOSTON, MASS.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS

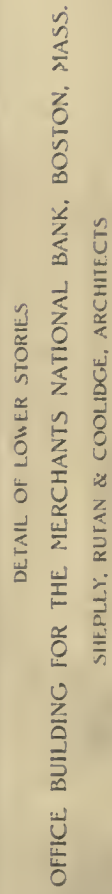
BUILDING · FOR · THE · MERCHANTS · NATIONAL · BANK

DEVONSHIRE · STATE · & · EXCHANGE · STREETS
SHEPLEY · RUTAN · & · COOLIDGE · ARCHITECTS
BOSTON · MASS

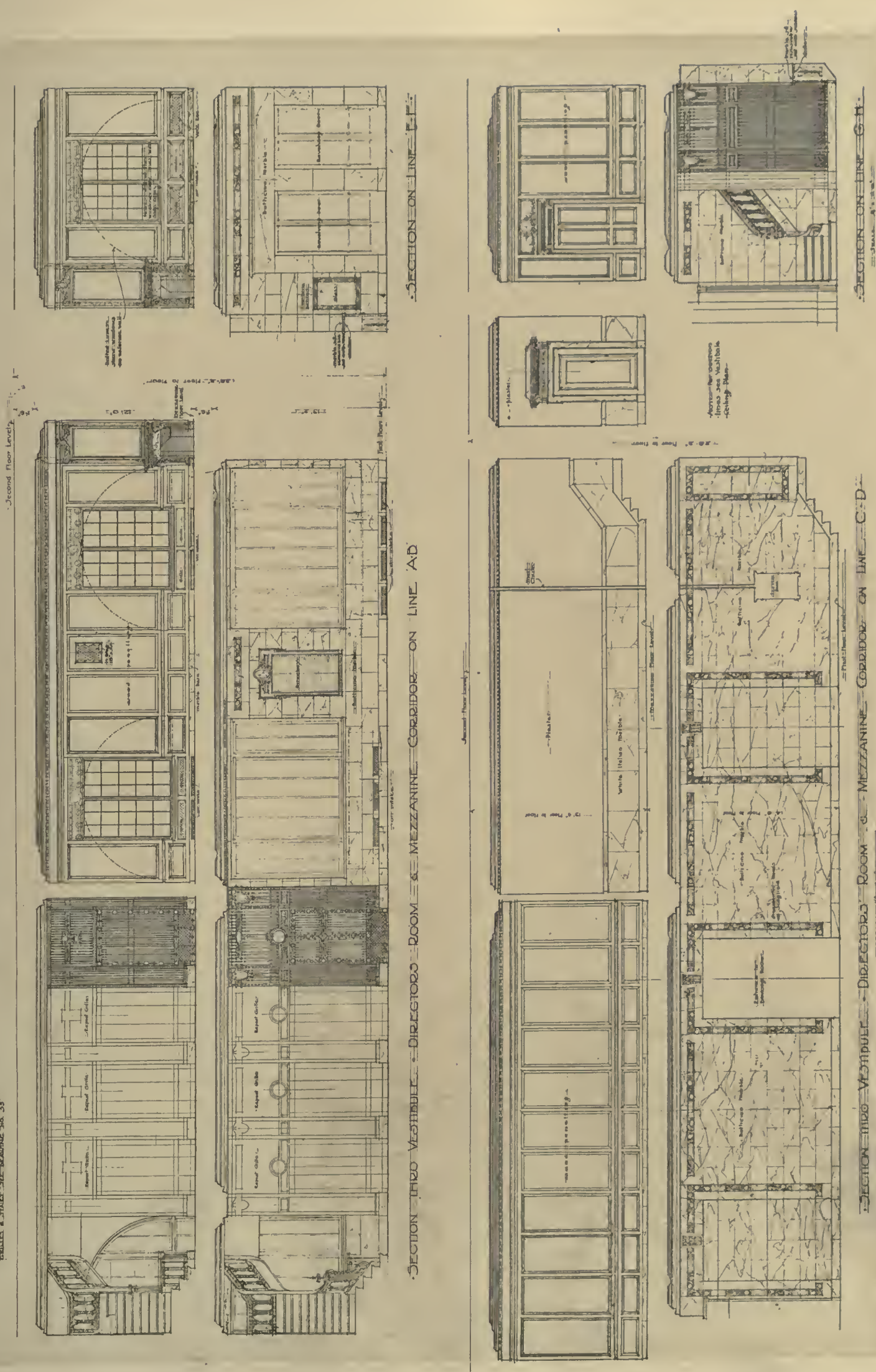


DETAIL OF CORNICE AND UPPER STORIES
OFFICE BUILDING FOR THE MERCHANTS NATIONAL BANK, BOSTON, MASS.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS

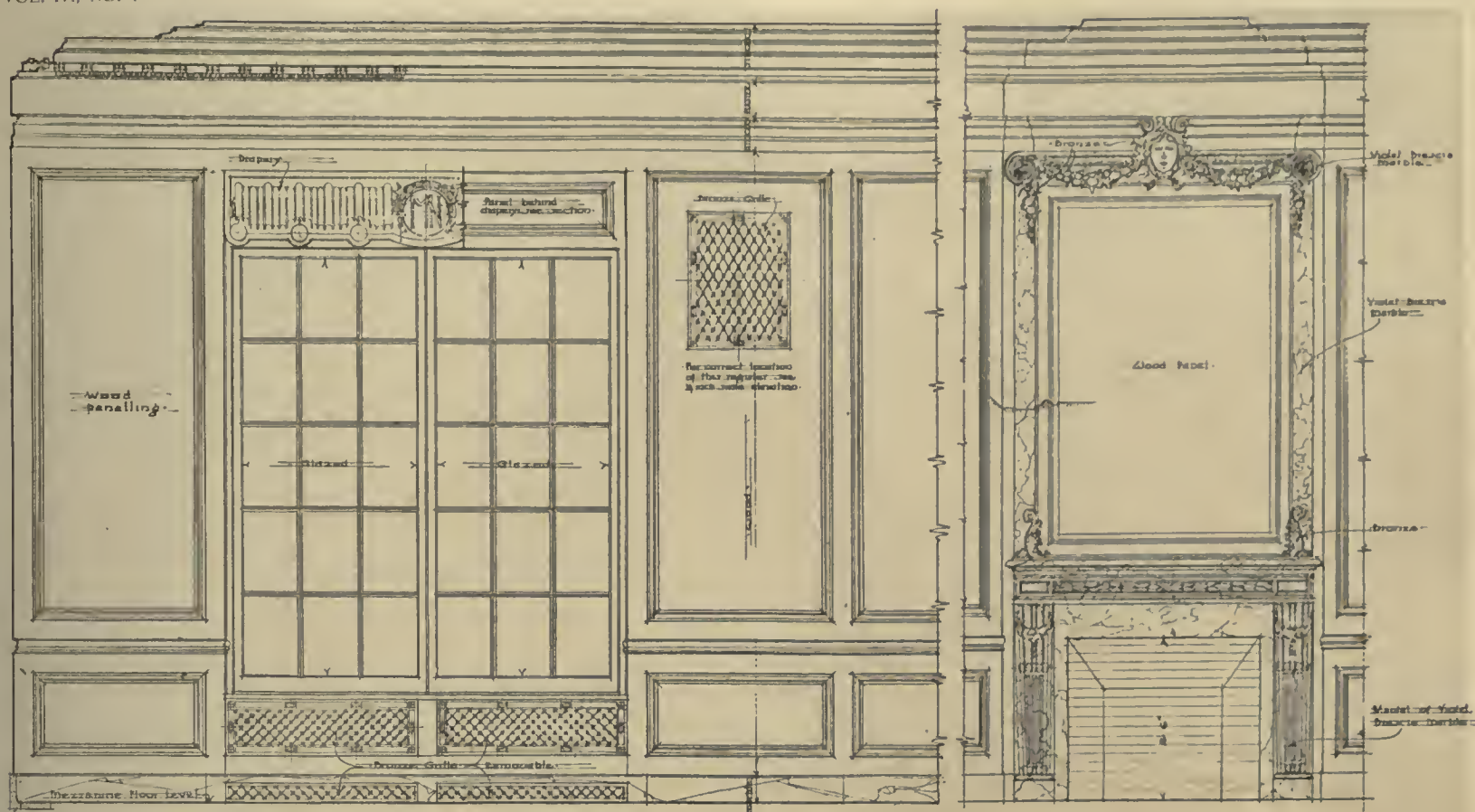




NOTE: EACH SCALE DENOTES OF DIAMETERS OF
PISTONS & VALVES IN INCHES



ELEVATIONS OF LOBBY, DIRECTORS' ROOM, AND MEZZANINE CORRIDOR
OFFICE BUILDING FOR THE MERCHANTS NATIONAL BANK, BOSTON, MASS.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS



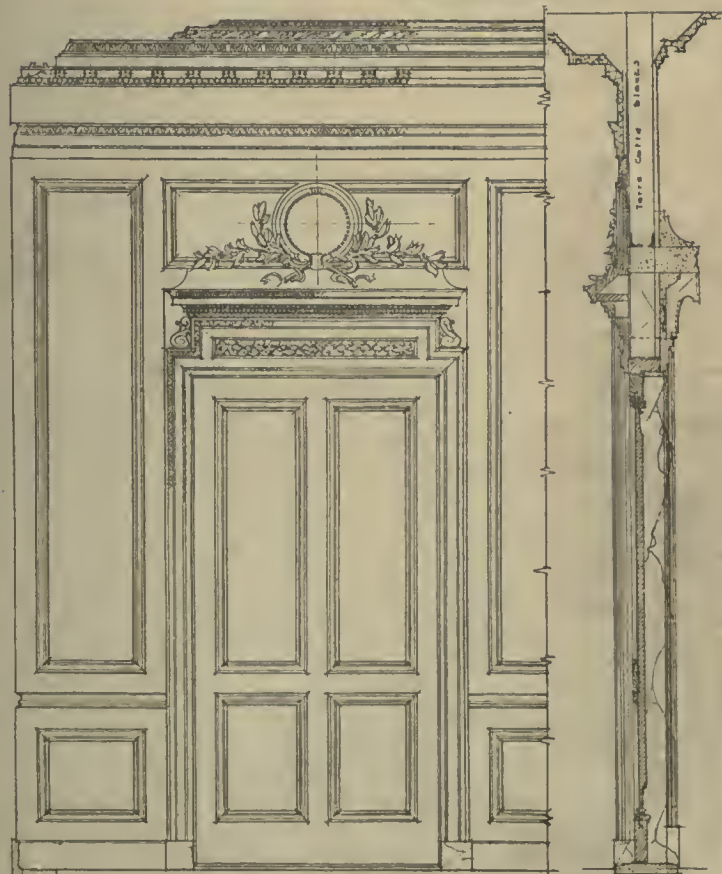
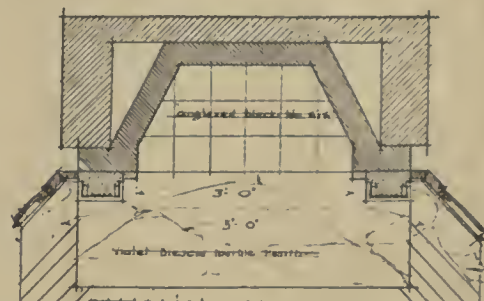
ELEVATION OF DIRECTORS' ROOM WINDOWS

SCALE $\frac{1}{4}'' = 1'-0''$



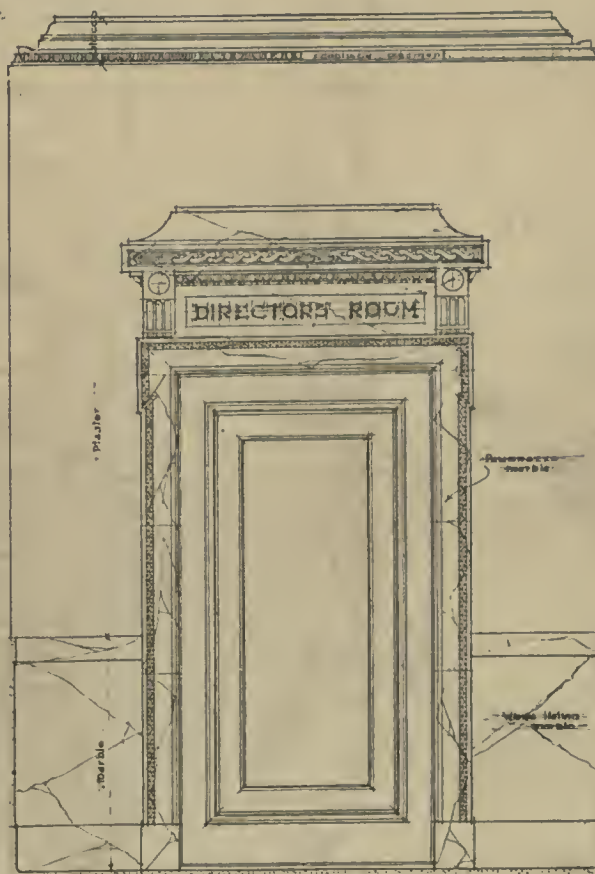
PLAN THRO DIRECTORS' ROOM WINDOWS

SCALE $\frac{1}{4}'' = 1'-0''$

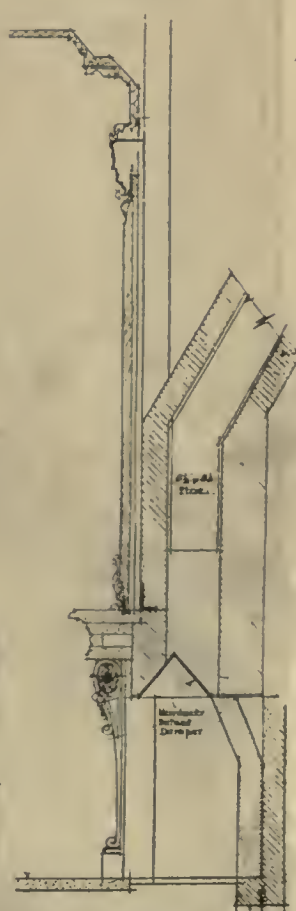


ELEVATION TO DIRECTORS' RM.

SECTION



ELEVATION TO CORRIDOR



SECTION

DETAILS OF DIRECTORS' ROOM AND CORRIDOR ENTRANCE
OFFICE BUILDING FOR THE MERCHANTS NATIONAL BANK, BOSTON, MASS.

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS



FRONT CORNER OF BANKING ROOM
MERCHANTS NATIONAL BANK, BOSTON, MASS.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS



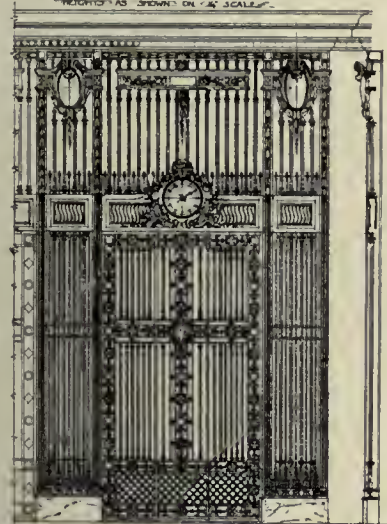
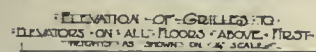
ENTRANCE TO PRIVATE OFFICES, AT END
MERCHANTS NATIONAL BANK, BOSTON, MASS.
SHEPLEY, RUTAN & COOLIDGE. ARCHITECTS



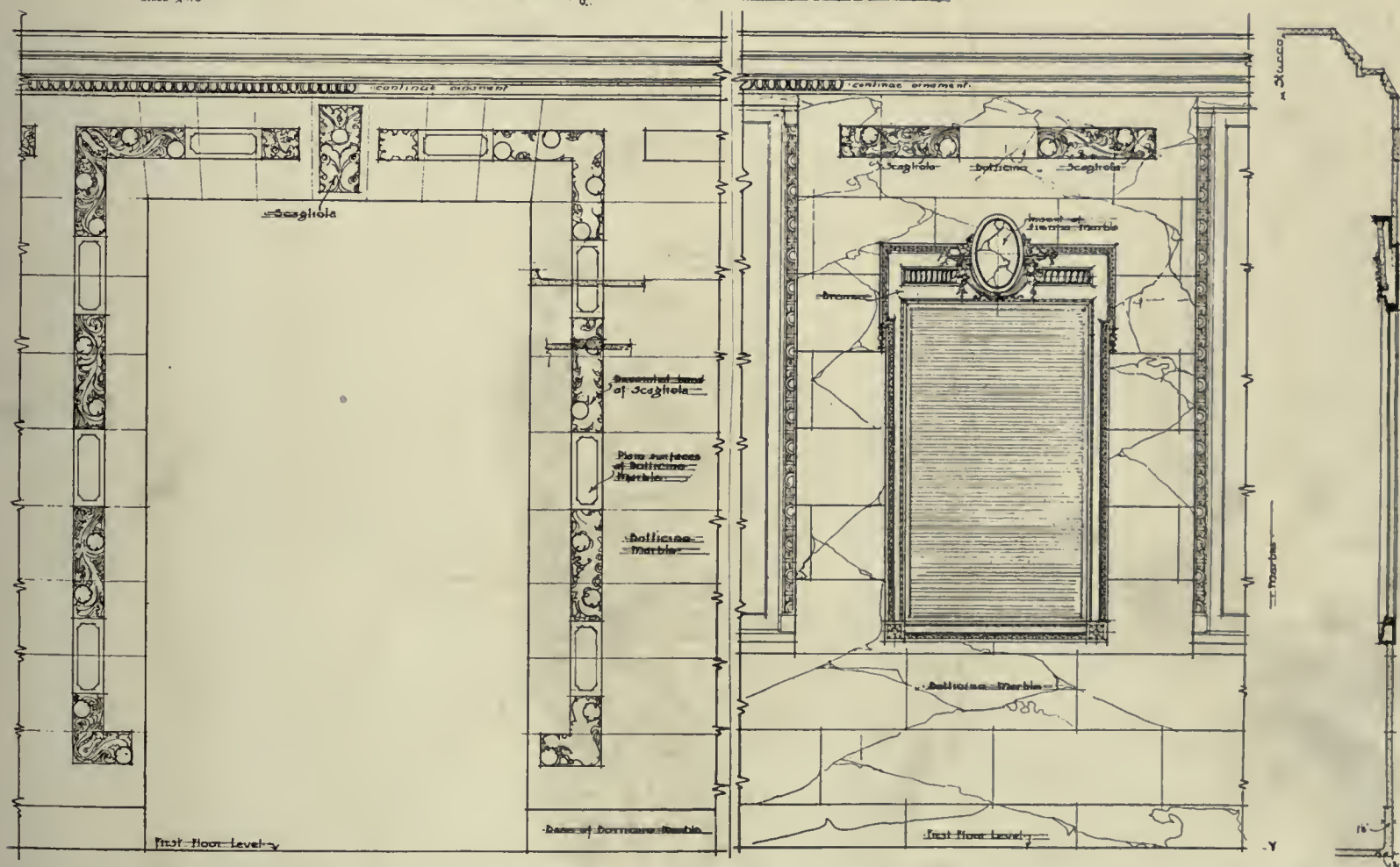
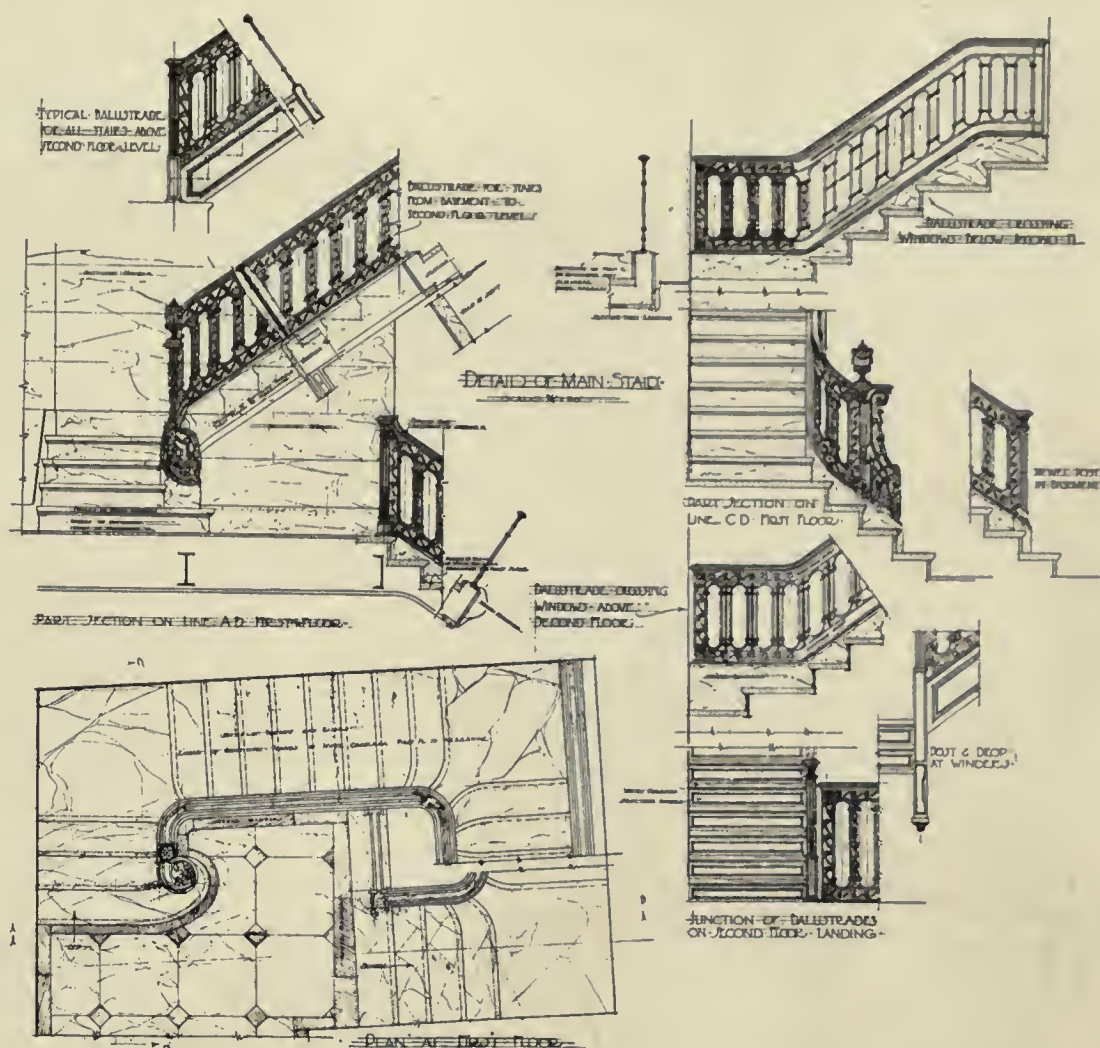
INTERIOR, 13TH CENTURY, CHURCH AT HEILZ-LE-MAURUPT, FRANCE



REAR OF THE CHURCH AT VERNELLES, FRANCE



~~ELEVATION OF GULCHES TO~~ ~~SECTION~~
~~ELEVATIONS ON HIGH FLOOD~~



ELEVATION OF DOORWAY TO BANKING RM.

SCALE $\frac{3}{4}$ " = 1'-0"

ELEVATION OF DIRECTORY.

SECTION THREE
DIRECTORY.

Details of Lobby, Staircase and Elevator Grilles, and Entrance Hall, Merchants National Bank Building, Boston, Mass.
Shepley, Rutan & Coolidge, Architects

Workmen's Housing at Hopedale, Mass.

By Frank Chouteau Brown

AMONG the earliest of American experiments at housing workmen's families along modernly efficient and healthful lines was the development of certain sections of Hopedale, Mass., in connection with the Draper Mills. During the years that have intervened since its first housing venture, the company has continued this development by means of different groups (not always closely related, geographically), built at different periods and at different times, Governor Draper having meanwhile made several visits to similar communities abroad, and, while cognizant of the development there taking place, has nevertheless maintained for Hopedale the same general scheme of development — with certain detail modifications — that had been initiated in 1897, considering that the ideas then inaugurated were more adaptable and workable under conditions of American life.

In the first place the houses are *all* double — or semi-detached — buildings; no separate out-buildings, garages, hen-houses, etc., — nor even any vegetable garden plots, — being permitted on the lots. These restrictions have undoubtedly had considerable to do with the present spruce and clean appearance of the houses, also considerably assisted by the prizes given every year for the best flower-gardens and planting in connection with each lot.

Since 1897 it has been the policy to arrange groups of houses of about equal room sizes and appointments, along with a considerable degree of variation as to their exterior outline — carefully avoiding allowing any nearly adjacent houses to be exactly alike in exterior appearance, but otherwise maintaining an idea of sufficient similarity to make each development harmonious as a *group*. With this idea in mind one exterior wall-covering has been maintained throughout, — shingles left unstained to weather, — with different colored painted trim, and the occasional use of some plaster or timber work accent in a dormer or gable end. With the larger first-class houses greater opportunity for variety of outline has been permitted, but with the second and third class plans the room sizes and appointments are kept as near a uniform standard as possible. The first-

class house runs from 1,500 to 1,700 square feet first-floor area, or 750 to 850 feet for each family. In the six-room second-class houses — which are otherwise about equal in grade to the first-class group — the floor plan is nevertheless limited to a more economical area.

Occasional new experimental types of house plan have been customarily incorporated into each new group as built, so that, when a new group is in contemplation, there is an opportunity to select

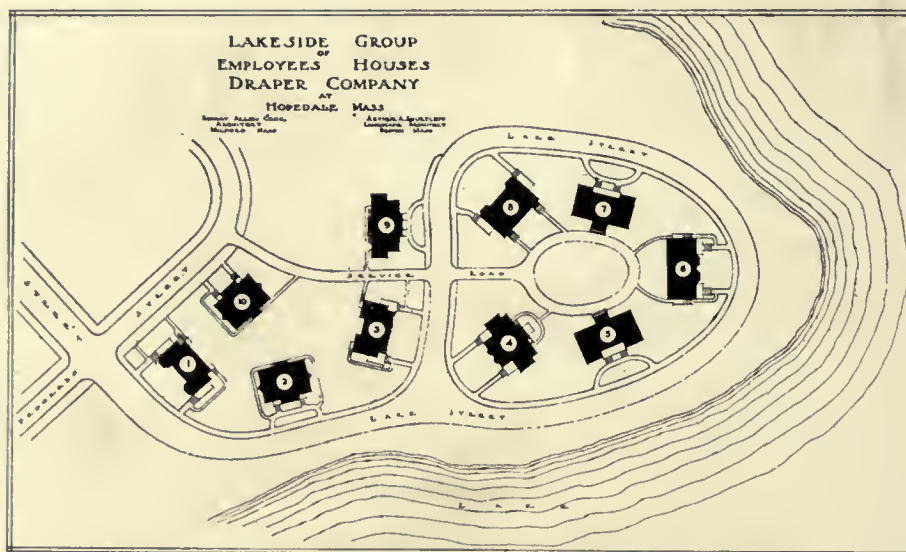


Fig. 1. Plan showing Lakeside Group, 1910, Hopedale, Mass.
Arthur A. Shurtleff, Landscape Architect



Fig. 2. Photographic Bird's-eye View of Lakeside Group, showing Other Groups in Background



Fig. 3. Left Hand, or Lower Side, of Jones Road; from Intersection of Northrop and Freedom Streets



Fig. 4. Right Hand, or Upper Side, of Jones Road; from Intersection of Northrop and Freedom Streets

from former groups those houses which have been most successful, determining upon a definite number of each, which it is then the architect's problem to dispose upon the new plot development in such a way that, with the necessary alterations in exterior design and treatment, an harmonious and attractive group may be obtained.

Among the illustrations are plans of two group developments. The so-called "Lakeside Group" (Fig. 1) is interestingly shown in Fig. 2 by a photograph made from a balloon, showing Lakeside in the foreground and two other groups in the background. Lakeside was started in 1910, the houses being built from original designs made for the Draper Company at various previous times, and held until the construction of this group was ready to begin. Of this group House 1 was designed by Peabody & Stearns; Houses 2, 10, and 4 by J. Williams Beal; Houses 3 and 6 by Robert Allen Cook; Houses 5, 7, and 8 by Edwin J. Lewis, Jr.; and House 9 by Walker & Kimball. They were



Fig. 5. Angle of Freedom and Northrop Sts., from Intersection of Jones Rd.

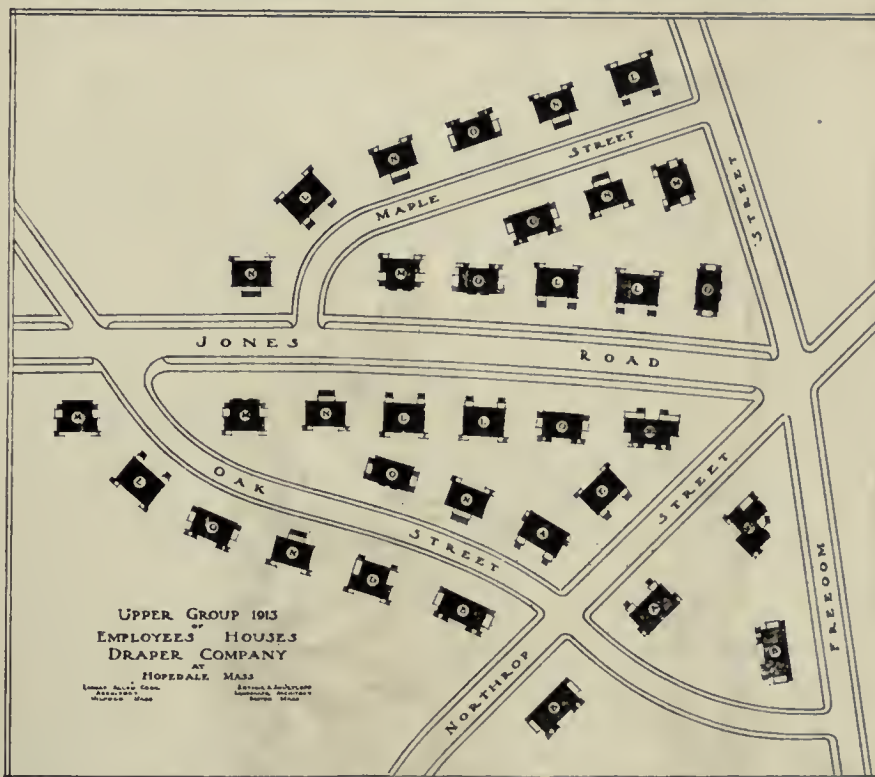


Fig. 6. Plan showing Upper Group, 1913, Hopedale, Mass.
Arthur A. Shurtleff, Landscape Architect

all built under the supervision of Mr. Cook on a landscape layout planned by Mr. Arthur Shurtleff. All the houses in this group are graded as "first class," and contain six rooms, a few having one chamber in the attic.

The land for this development, exclusive of planting and seeding, was estimated at about \$1,000 per lot, and in this locality ledge blasting had to be taken

into account, totaling about twelve per cent of the contract cost of the buildings in this particular group; also, on account of the land outline, the cost of the road development ran large in proportion, because of the small number of available building-lots. The average cost of the ten houses in the Lakeside Group was about \$6,600 the double house — the rental value of each half-cottage and land being from \$4.00 to \$4.10 per week. The lots in this group average about 10,000 square feet, and on other groups, of a similar class of development, the double lots run 85 feet, 95 feet, to 110 feet frontage, and generally 110 feet deep. Throughout



Fig. 7. Left-hand Side of Oak Street, looking from Northrop Street



Fig. 8. Right-hand Side of Oak Street, looking from Northrop Street



Fig. 9. Design M House from Jones Road
Robert Allen Cook, Architect

this development a rule adopted several years ago has been kept: to place no houses nearer together than 40 feet apart, no matter what the width of the plan or size of the lot. On wide streets the set-back of 35 feet has been maintained; on smaller side streets a set-back of 25 feet. Including the areas occupied by the streets the average development runs about four double houses (or eight families) to the acre. On one group, for instance, 14 houses are contained on about $3\frac{1}{2}$ acres of land.

The latest group to be built is the so-called "Upper Group," shown in Fig. 6. This was one of two groups constructed in 1913, comprising houses of the "second" and "third" classes. Both classes provide five and six room houses with occasional additional attic rooms. The houses lettered A, B, D, E, and Sp.1 are "second-class" dwellings — the six-room houses running from 1,300 to 1,360 square feet first-floor area; the five rooms from 1,200 to 1,276 feet. Of these houses the six-room size costs

about \$5,300 the double house, and the five room about \$4,800 — the houses in this group not having been piped for gas nor provided with furnaces. Fig. 21 was arranged to suit an unusually angular lot, the right-hand portion of the plan (Fig. 22) being one half of the Design D house, the left one half of the Design C arrangement. The houses in this class rent

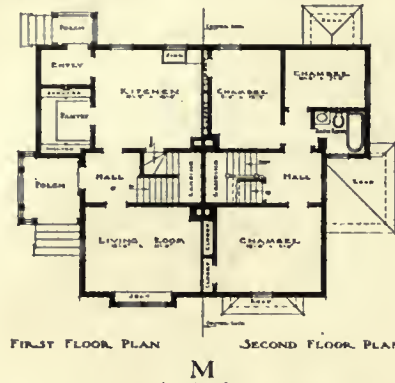


Fig. 11. Floor Plans, M House



Fig. 10. Design N House from Maple Street
Robert Allen Cook, Architect

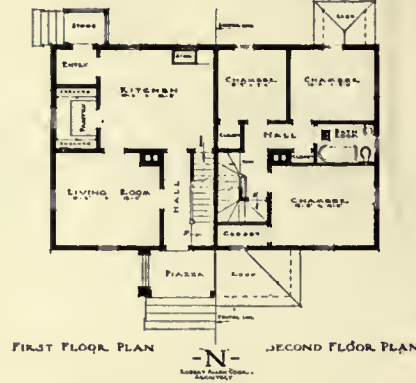


Fig. 12. Floor Plans, N House

from \$2.90 to \$3.15 per family per week.

Houses L, M, N, O, and Sp.2 are "third-grade" class houses, of the same number of rooms as above, the six-room houses being arranged so that one first-floor room can be used either as a chamber or dining-room. The area of the six-room double dwellings is 1,357 feet, the five-room types running from 1,100 to 1,162 feet, first-floor area — the cost being \$5,300 and

\$4,500 the double house, respectively. The principal difference between the second and third class houses is that in the latter the North Carolina finish remains natural throughout; the floors oiled; only the living-room walls papered — the rest being finished in oil paint; the stairs and finish somewhat simpler in design, and the closet and pantries more crowded. The weekly rental of each family half of these houses is \$1.85 for five room and \$2.10 for the six room.

Fig. 6 provides an opportunity, with the accompanying photographs, to study the arrangement upon which this development has been based. All the houses in this group, for instance,

are adapted to three color-schemes — those above Jones Road having their trim painted green, or white, when that is preferable to the design; the houses below Jones Road having the trim painted either a shade of brown or a cream-white, again determined by its adaptability to the individual house designs. The materials

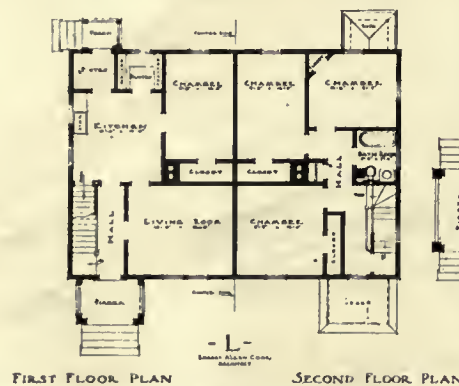


Fig. 13. Floor Plans, L House

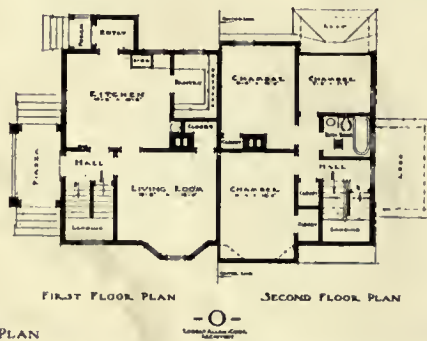


Fig. 14. Floor Plans, O House



Fig. 15. Two Variations of the L Plan House
Robert Allen Cook, Architect



Fig. 16. View of Design O House, Jones Road
Robert Allen Cook, Architect



Fig. 17. Typical Design, B House, Oak Street
Robert Allen Cook, Architect



Fig. 18. Typical Design, A House, Oak Street
Robert Allen Cook, Architect

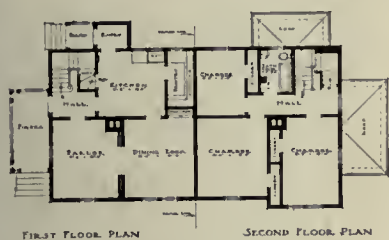


Fig. 19. Floor Plans, B House

employed are rubble stone foundations, cement cellars, frame construction covered with square edged boarding, shingled walls, and cypress exterior finish, painted. Generally a surplus of the rubble obtained from the cellar excavation is combined with local seam face stone for the underpinning above the grade. The inside finish is generally cypress, stained for the first story; the service portion and bathroom, North Carolina pine, left natural and finished three coats; the same material, stained, being used for the chambers. For the first-story floors the best quality beech and maple are used, and for the bedrooms a second grade. The service floors are oiled, the bathroom floors varnished, the remainder are waxed. The plaster service and bathroom walls are painted in oil, the rest of the walls are papered. The plumbing ordinarily includes an iron kitchen sink, an iron enamel tub and lavatory, and a vitreous closet, with brass water-pipes throughout. Hot-air furnaces are generally furnished with each house — the piping being carried to the hall and two rooms on the first story, and bathroom and three



Fig. 21. Special Corner House, Freedom and Northrop Streets
Robert Allen Cook, Architect

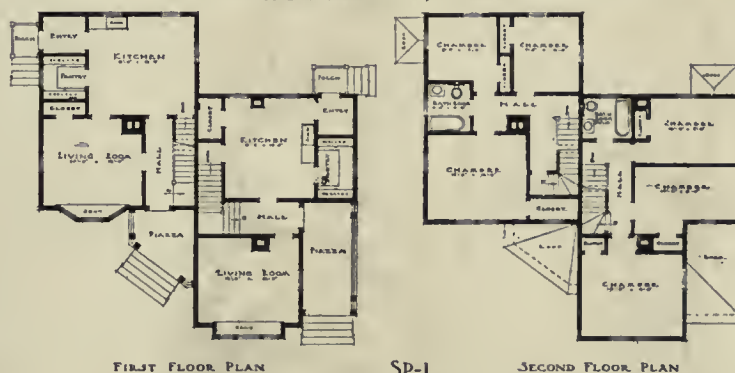


Fig. 22. Floor Plans, Special Corner House

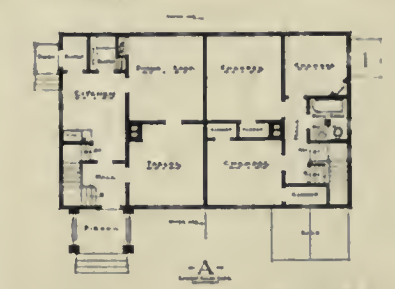


Fig. 20. Floor Plans, A House

chambers on the second floor.

Of the more than 150 houses now comprised in the development, all have been occupied practically continuously. This development has never been regarded as a merely business proposition, the company having erected the dwellings entirely to accommodate its help. So the investment returns have never been a profit to the corporation. The rental values have remained practically the same as for the first houses built, without regard to the advanced costs of later-day development. The houses are graded in relation to previous developments, and an entirely arbitrary "book value" is placed upon each lot, which "book value" is sometimes barely

half the cost of their actual construction. It is interesting to note that the increased cost in building between the first group, built in 1897, and the Lakeside Group, started in 1910, is about 90 per cent, exactly the same plans being still in use — the only intentional changes being in the plumbing (advanced from the "enclosed" to the "open" systems) and the use of a better grade of flooring lumber.

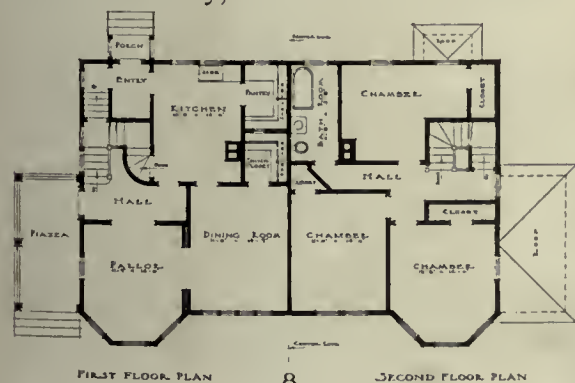


Fig. 23. Floor Plans, House No. 8, Lakeside Group
Edwin J. Lewis, Jr., Architect



Fig. 24. House No. 2, Lakeside Group
J. Williams Beal, Architect



Fig. 25. Floor Plans, House No. 6, Lakeside Group
Robert Allen Cook, Architect

The Houses for the Salem Rebuilding Trust

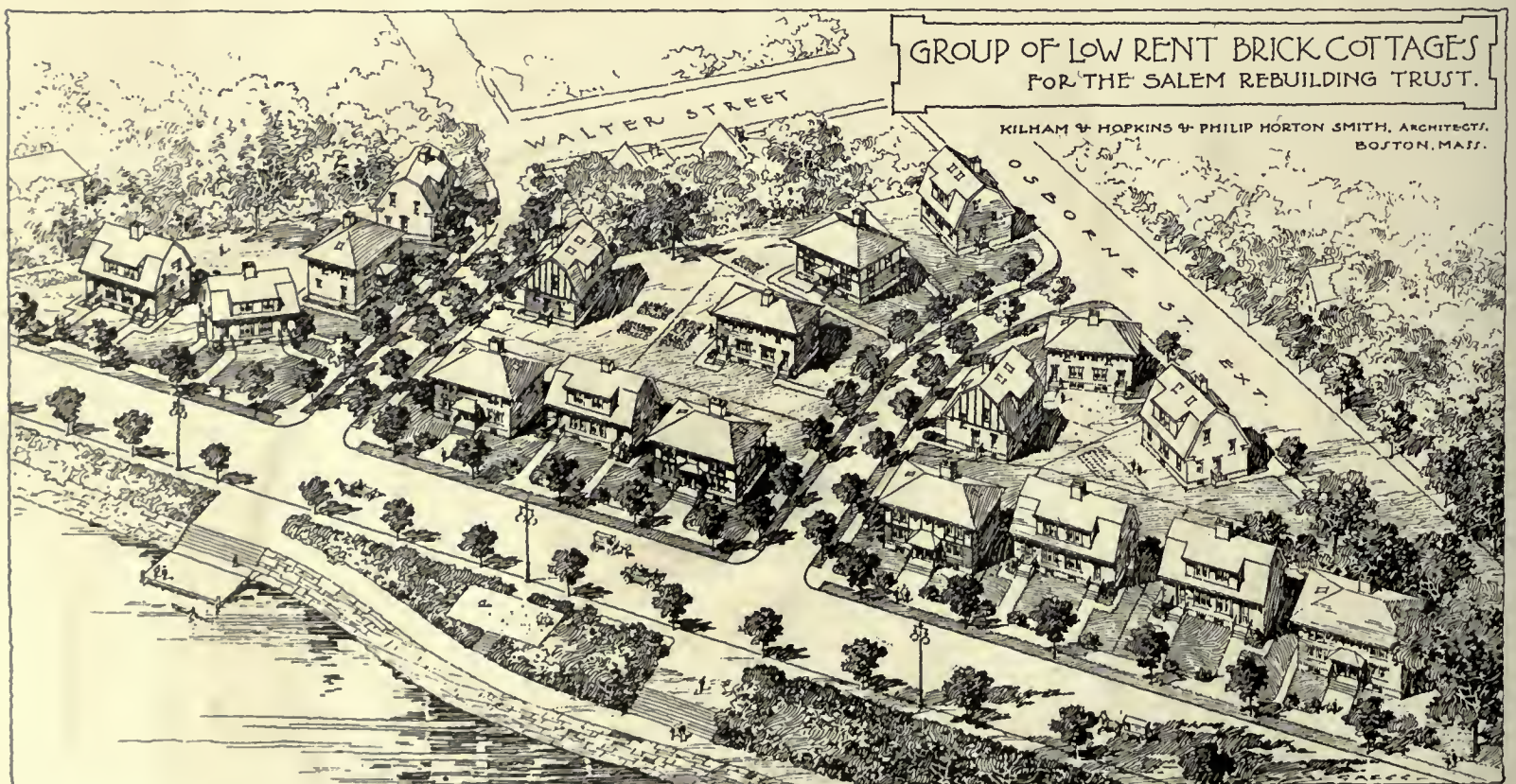
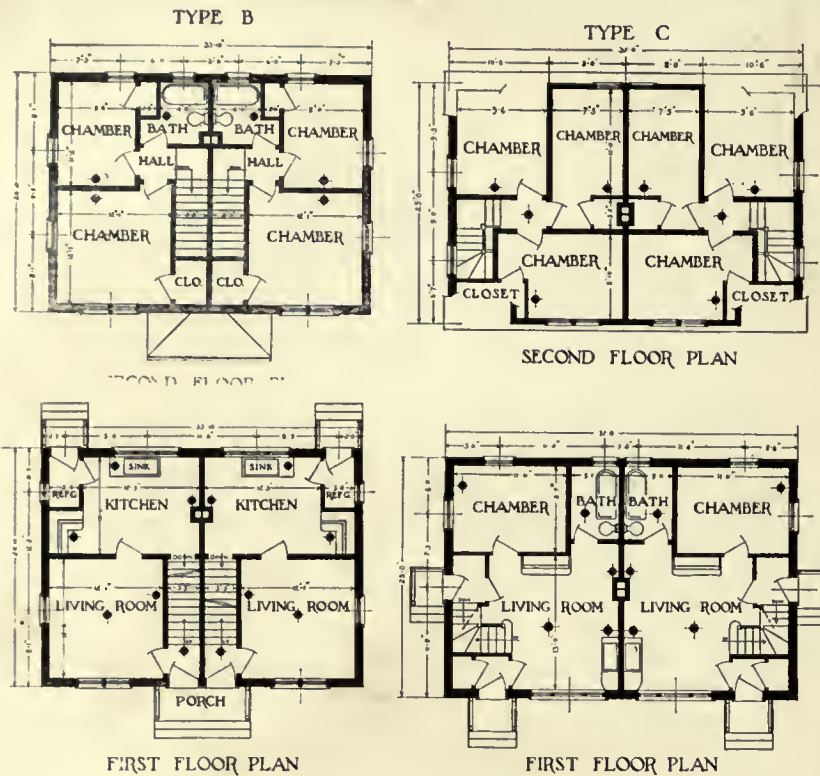
Kilham & Hopkins, Architects

THE group of low-rental cottages designed for the Salem Rebuilding Trust and built in the group arrangement shown in the drawing reproduced below in a portion of the district burned over in the Salem fire is a particularly helpful example of low-cost housing because of the fact that these dwellings have been constructed under the most recent conditions of cost of materials and labor, that their cost items are exactly known, and that they were forced to meet the most rigid requirements of a dividend paying investment. The value of the land built upon is figured at five cents per foot, and, with the lots averaging about 40 by 80 feet to each family, this means a total approximate land valuation of \$320 to each double house, or \$160 to each family. The actual cost of the construction of the two types of double—or semi-detached—cottages shown in the accompanying plans was \$3,472 for the two-family 4-room house, Type B, covering 850 square feet of first-floor area, and \$3,775 for the two-family 5-room house, Type C, covering 882 square feet; or \$1,736 for each family in Type B, and \$1,887.50 for each family in the Type C house; or 14 and 16 cents per cubic foot, respectively. The rental value

has been established at \$15 per month for each family, or \$30 for the two-family double house.

These houses have been built entirely of brick walls (the half-timber work second stories and gables shown in the perspective sketch having been omitted in execution), with slated roofs, the interior finish being of stained North Carolina pine with oiled maple floors. The plumbing consists of a kitchen sink, two wash-trays, a bathtub, and a water-closet to each family section. While

the houses have a stone-walled cellar, they are not provided with furnace heat. They have so far been continuously occupied since their completion, and bring in a nine per cent gross return on the investment. In this case there are also no entangling alliances with an employing corporation, so these houses are rented to tenants quite independently and separately from their employment. Twelve of the houses shown in the perspective, housing twenty-four families, have been built, and the Trust anticipates completing this group by building the other cottages shown in the perspective sketch, as well as starting the development of another group on a separate and unrelated site, as soon thereafter as possible.



The Architectural Review

New Series, Volume IV, Number 4

Old Series, Volume XXI, Number 4

APRIL, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President Henry D. Bates, Treasurer
Frank Chouteau Brown, Editor

Publishing and Subscription Office
144 CONGRESS STREET, BOSTON

Advertising Offices

ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK
58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

PLATES

PLATE XXIX.—CHURCHES AT MALTEHEY AND VASSINCOURT (FROM PHOTOGRAPHS SHOWING PRESENT CONDITION).

PLATES XXX.—XLI.—OFFICE BUILDING FOR THE MERCHANTS NATIONAL BANK, BOSTON, MASS. (PHOTOGRAPHS, ELEVATIONS, SECTIONS, AND DETAILS) — SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

PLATE XLII.—CHURCHES AT VERMELLES AND HEILZ-LE-MAURUPT (FROM PHOTOGRAPHS SHOWING PRESENT CONDITION).

THERE can be no question but that those American cities which have adopted — and lived up to! — a stringent limitation of building height are those that will most profit in the end. Not only does such a provision produce a more beautiful and harmonious congruity, such as delights the traveler in Paris, for instance, but it also makes for a more uniform development of the business section, spreading property improvement and increasing property values equably over a larger area, and preventing the undue increase in value of any small business section at the expense of surrounding property.

The condition imposed by height limitation is the working of fundamental laws of common sense. In many large cities — Boston, for instance — the buildings of greatest height are paying the smallest percentage of return on their investment value. The far larger buildings of New York are forced to continue their tremendous upkeep and maintenance expense on the whole structure, while considerable sections — varying from 18 to 34 per cent — are standing unrented and vacant. This is true of all the older structures, — such as the Flatiron and other larger buildings, — and is becoming noticeable even in some of the newer edifices; until most recent down-town real-estate improvements in New York City are now taking the form of what the owners are pleased to call "temporary buildings," erected on even the most valuable land — none of these buildings exceeding such moderate heights as eight to nine or ten stories.

What now exists in New York is but the result of the lack of proper height restrictions, permitting the erection of very tall narrow structures on small lots, the improvement of which is so relatively costly as practically to require their returns from larger rental areas to be in turn necessarily distributed over a number of floors, only obtainable by greatly increased height. Of course, the bromidic answer — generally ending the discussion — is merely that "land in New York City is too expensive to develop in any other way"! Hence it is so developed — or stands undeveloped; the negro shanty cheek by jowl with the lofty soaring millionaire office building! If these facts exist to-day in New York — and other large American cities — are we interested to find a remedy? If so, it should be obvious that the healthiest, best, and most permanent development of any American business section should be uniform and general — extending over definite areas and improving all those estates necessary

to provide the space required to carry on the business of the community, without forcing — or allowing — any portion to be carried to an excessive height. Such a general development is to be found within "the loop" at Chicago — although these structures have there been permitted to rise to a too great, even if to a uniform, height!

In some part this problem is concerned with existing unequable distribution of property valuation and taxation. In part it becomes a matter of general limitation of development values, — by imposing height limitation, by zoning requirements, or by some other equable and acceptable harmonization of public and private interest. Our present system of placing the burdens of taxation on all improvements is obviously prohibitive, and has worked against the best interests of the individual and the municipality; but as it is easier to progress with, rather than against, the existing current, it may be more easily possible to gain immediate ends by means of palliative reforms already partially accepted or anticipated — such an one as "height limitation," for instance.

In some considerable part the problem is merely one of "sentimental" real-estate value — in case that word can be understood when applied to so apparently concrete and practical a thing as real estate! Some means must be found to prevent the entire business development of the large city being attempted in too limited a space — requiring it instead to be distributed equably over a larger area. The result will redound to the advantage of all concerned; the tax-payers as well as all those living or working within the community.

IN this direction the problem resolves itself down to an interesting detail of City Planning. Where but one or two thoroughfares, with occasional crossing streets, are laid out of sufficient width to accommodate great traffic, or are so arranged that they, only, can provide adequate channels for the human flood that daily surges down-town to business and back, it becomes inevitable that real estate and rental values on those streets offering the most convenient passage will increase, *merely because* of their being more sought after, in preference to other less convenient or less cleverly located routes.

In any city arranged like New York, the development of Fifth Avenue was *inevitable*, from the very beginning of its growth — once some mere accident of fate made the selection between Fifth, Fourth, Sixth, or Seventh Avenue as the one destined to become the most privileged thoroughfare! With so long and extended an area given to the "gridiron" plan, the side street lot becomes an equally inevitable drug on the realty market — and in New York it happens that this has been further complicated by these cross blocks being so unduly long that the overflow of business affecting the cross streets near the avenues at either end never reaches the centers of these blocks, in even the busiest up and down sections!

What would have happened to New York had these long unbroken avenues been occasionally gathered together at acutely intersecting points — thus constantly intersecting the gridiron plan all through the Island's length? We *know* what a somewhat similar radial arrangement meant to the development of Paris. We can imagine what it *might* accomplish in New York by recalling the importance of Broadway, the single street of any length bearing just this relation to these longitudinal avenues, by remembering how the traffic of Fifth Avenue has been lured away by the acute diagonal angles of impinging Broadway; and how Broadway's traffic has, in turn, been borrowed at its acute intersections with each of the other avenues across which it slashes in the course of its passage diagonally across the city.

A properly devised plan, adapted to the particular purposes of development of that section of the city for which it is intended, would make that development not a mere matter of accident (or — worse — the derangement of an otherwise seemly and well-ordered plan), but a well-ordered and far-sighted provision for its logical and properly organized growth, such as would inevitably result in distributing real-estate values more equably and improving property logically; and *exactly* prevent the sort of land starvation that afflicts so many property-owners in our erratically "boomed" American cities — such as is New York!

(From "The American Architect")



Sketch for Grace Church, Chicago
Bertram G. Goodhue, Architect

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The American Architect")



House for Dr. Frederick Pearson, near Brunswick, N. Y.
Bertram G. Goodhue, Architect

(From "The American Architect")



Building for Detroit Trust Company
Albert Kahn, Architect; Ernest Wilby, Associate

THE *American Architect* for March 22 is devoted to Industrial Buildings, and is therefore not an inspiring example of architecture as an art, however admirable it may be as utilitarian expression. In matters of costume it has never been assumed that the working garb of a day laborer was as interesting as the festive garb of a noble; nor would it be in character if it attempted to be so. The only question is, therefore, if the laborer should try to appear to the public in his Sunday clothes.

The utilitarian demand has been met; — how much can it be embellished without disturbing utility? Manifestly, only in the places which are not performing utilitarian functions.

The scheme of an industrial façade is not unlike that of a Gothic façade; i.e., it is all windows with buttresses between; but as these buttresses do not take thrusts of vaults, but merely dead-loads, they do not project very much from the face of the wall, and have no pinnacles. They are, therefore, like the Lombard buttresses of Pavia. The windows do not require strong or effective mullions. They are more like large meshed grilles, and the whole façade is merely a series of large meshed grilles filled with glass, separated from each other by narrow buttresses or piers of very slight projection.

The only opportunity, therefore, in the wall-surface treatment is in making the patterns of the grilles interesting; in group-

ing the window openings with skill; in treating the heads of the window openings between the caps and sills at one or more stories; and the development of a good cornice.

In some cases the grouping of the geometric solids of the different factors of the groups can be admirably associated, but this is usually a fortuitous accident. It is always fortunate if wall surfaces at the ends and corners of these façades can have more wall surface than the expanse between, but it is seldom advisable from the utilitarian point of view. Towers, so often used, are an asset. If the money necessary for stone belts were devoted to refining the above mentioned factors, these industrial buildings would be less crude.

In the number for March 1 there is an interesting article upon the work in the Hudson River Valley, and two good sketch designs by Mr. Bertram Goodhue: one of Grace Church, Chicago, picturesque and excellent, with, however, crude terminations to the buttresses flanking the entrance; the other, by mistake attributed to Grosvenor Atterbury, of a house for Frederick Pearson, near Brunswick, N. Y., in which the masses are very happily associated. The number for

March 8 is very largely devoted to Glen Allen, at Cleveland Heights, by C. F. Schweinfurth. The house is well placed and has good masses, but lacks, in the proportions of quoins to openings, in the size of the chimney heads, and in the large scale of

(From "The American Architect")



New York Orthopaedic Hospital
York & Sawyer, Architects

(From "The American Architect")



"Glen Allen," Cleveland Heights, Ohio
Charles F. Schweinfurth, Architect

(From "The American Architect")



"Raymere," Deal, N. J.
Albert S. Gottlieb, Architect

(From "The American Architect")



Robert Dawson Evans Galleries, Museum of Fine Arts, Boston
Guy Lowell, Architect

the ceiling patterns, the refined restraint and delicacy of detail of the best Tudor work. It is, however, much better than the modern English adaptations of that work. In the number for March 15 is a sketch for a State Penitentiary in Ohio, by Schriber & Beelman, uniquely conceived and consistently developed from a preconceived demand. It seems to be a plan to which it would be difficult to make extensions when required. The Detroit Trust Company, of the Corinthian high order so acceptable to Trust Companies, and having the virtue of a scale which makes a small building seem of adequate importance, is by Albert Kahn and Ernest Wilby, and is well detailed. The frieze is (probably necessarily) a little high. "Raymere," a house for Mrs. Rothschild, at Deal, N. J., by Albert Gottlieb, is simple in masses, formal, and with intelligent adherence to Italian details.

York & Sawyer's Orthopaedic Hospital is also from Italian fifteenth-century inspiration, and is restrained and interesting, and finely detailed. It is doubtful if dark trims (especially when they are ornamented) are advisable on white buildings. It is a negative rather than a positive, and modeling loses its shadows. The number for March 29 is largely devoted to the Boston Art Museum and to the new Robert Evans Galleries, which portion of the building is superior to the earlier wings, and is dignified in treatment and carefully detailed.

Architecture has a series of photographs of George Grey Barnard's cloister, and an article praising it very highly. It certainly appears to deserve the praise, for it has the charm, the intimacy of appeal, the breadth and scale, and the concentration of accent that belong to the best of architectural work.

(From "Architecture and Building")



Astor House Building, New York
Chas. A. Platt, Architect

(From "Architecture")



House for A. Z. Bogert, River Edge, N. J.
Forman & Light, Architects

(From "Architecture")



New Hampshire Fire Insurance Building, Manchester
Edw. L. Tilton, Architect

Whatever may be felt in regard to the eccentricities of Mr. Barnard's sculpture, this cloister is a masterpiece. Contrasting with this is a house for Henry Ford, at Dearborn, Mich., by W. H. Van Tine, which has some excellent work upon the interiors, such as the library ceiling and the living-room, but upon the exterior, is a collection of ill-related incongruous masses which have no common scale, and are crowned by excessive eaves

and parapets. The New Hampshire Fire Insurance Building, Manchester, N. H., by Edward L. Tilton, is an Ionic building of serious, monumental, and refined type. The advantage of the balustrade over the portico is questionable. The remodeled house at River Edge, N. J., for A. Z. Bogert, by Forman & Light, is reminiscent of the Mount Vernon type.

Architecture and Building has Mr. Charles Platt's Astor House Building, an excellent example of restraint in treatment, and the Fulton County Court-house, Atlanta, Ga., by Ten Eyck Brown, Morgan & Dillon, which seems uncertain as to whether its motives are vertical or horizontal, whether

it is to have three bases or one.

The plates in *The Western Architect* merely exemplify the excessive exaggeration of minor details prevalent in western work. Eaves, keystones, quoins, parapets, all assert themselves and become bizarre.

Of the three houses shown in *The Architect* two have an exuberance of detail that is somewhat crude. The third, by Willis Polk, for Charles Templeton Crocker, at Hillsborough, Cal., is seriously studied and well detailed.

The Brickbuilder for March is a particularly good number.

(From "Architecture and Building")



Court-house, Atlanta, Ga.
A. Ten Eyck Brown, Morgan & Dillon, Asso. Archts.

(From "The Brickbuilder")



House of Daniel England, Esq., Pittsfield, Mass.
Albro & Lindeberg, Architects

(From "The Brickbuilder")



Grade Schoolhouse, Framingham, Mass.
Chas. M. Baker, Architect

The high-school group at Santa Monica, Cal., by Allison & Allison, is reminiscent of the museum by Frank Miles Day and Wilson Eyre near Philadelphia. It is simple and direct brickwork, with the top of the tower undeveloped. The High School of Commerce at Springfield, Mass., by Kirkham & Parlett, is interesting, but the bays flanking the entrance are over-perforated. The grade schoolhouse at Framingham, Mass., by Charles M. Baker, is excellent, quiet, and refined, with the exception of the chimney-tops, which are heavy in scale.

The house of Daniel England, Pittsfield, Mass., by Albro & Lindeberg, is formal and interesting. It is a query as to whether the white frieze is an advantage, as it gives so long and defined a longitudinal line. The housing scheme in Kennington, London, by Adshead & Ramsey, is interesting.

In *The Architectural Record* are two houses at Southampton, L. I., by F. Burrall Hoffman, Jr., and Goodhue Livingston. Both are good in design, simple in mass, and with broad surfaces undisturbed by unnecessary detail, in marked contrast to the affectations of much modern work. The work of Messrs. Mellor & Meigs has individual character and design, and an affectionate care for sane rusticity and the picturesque which has been stimulated by the poetic quality of the work of Mr. Wilson Eyre in and around Philadelphia. The Philadelphia ledge-stone, so well presented by Mr. Heacock's articles in the *REVIEW*, is admirably adapted to this expression. The Princeton Charter Club, fully published in the *REVIEW* last August, is inspired by the type of Georgian work near Germantown, and, like that type, as exemplified by the Chew House, it is somewhat heavy handed in the scale of its cornice. The Phi Gamma Delta House is of good Tudor type. The measured drawings of the Albany Academy, accompanied by an article on Hooker, are of work which is not

(From "The Brickbuilder")



High-School Group, Santa Monica, Cal.
Allison & Allison, Architects
(From "The Architect")



House of Charles Templeton Crocker, Hillsborough, Cal.
Willis Polk & Co., Architects
(From "The Architectural Record")



House of C. B. MacDonald, Esq., Southampton, L. I.
F. Burrall Hoffman, Jr., Architect

first-rate Colonial, but has good inspiration.

Mr. Paul Bartlett is well and deservedly known as one of the ablest sculptors in America. He has repeatedly shown a mastery in technical skill, associated with imaginative conception. In the statues for the New York Public Library Fifth Avenue façade and the pediment for the House Wing of the Capitol, at Washington, he has in these respects again justified his reputation; but he has absolutely no knowledge of the association of sculpture with architecture, especially when it should have the decorative character required in a pediment. It is amazing that the fundamental factors of a pediment design, i.e., design in arrangement of masses and of action to produce unity throughout, and subordination of background to figures, should be ignored. In Mr. Bartlett's pediment the figures and groups are isolated and have little mutual relationship in composition,

the naturalistic detail is often accidental and without masses, and the silhouetting of finely modeled heads against dentils and mouldings is incongruous and confusing. His figures for the Library have none of the conventionality of vertical lines demanded by the structural lines of the building, nor the simplicity of character required by the broad surfaces adjacent to them. Is it possible that the architects had no control over the sculpture upon this building?

With the exception of the very valuable drawings of Wren's churches, there is very little of interest in the numbers of *The Builder*. In the March tenth issue the proposed improvement scheme at Bath by Mr. Atkinson is dry and impoverished and poorly presented. In the March third number there are some excellent measured drawings of the rood screen, Hexham Abbey; the abbot's door, St. Albans Cathedral, Hertfordshire; and the pulpit in St. Michael's Church, St. Albans, all by Mr. John W. English, and a good new throne, Bristol Cathedral, by Mr. Roland Paul.

THE ARCHITECTURAL REVIEW

ARTICLES

THE MOST PICTURESQUE MEDIAEVAL TOWN
IN CENTRAL EUROPE

FREEMAN M. JOSSELYN

THE OLD "JUDGE LEE" HOUSE
CAMBRIDGE MASSACHUSETTS

PHOTOGRAPHS BY JULIAN BUCKLY

THE PROBLEM OF LOW-COST HOUSING

ROBERT LEAVITT DAVISON

PLATES

PHOTOGRAPHS AND WORKING DRAWINGS
THE CHILDREN'S MUNICIPAL COURT
NEW YORK CITY

CROW LEWIS & WICKENHOEFER ARCHITECTS

RESIDENCE HALL COLLEGE OF NEW ROCHELLE
NEW ROCHELLE NEW YORK

MURPHY & DANA ARCHITECTS

TWO ENGLISH COUNTRY HOUSES

A BRICK HOUSE AT YORK

WALTER H. BRIERLEY ARCHITECT

PLASTER HOUSE AT CHISELHURST KENT

W. CURTIS GREEN ARCHITECT



FIFTY
CENTS

MAY 1916
FOUNDED 1887

VOL IV
NO V

The WORLD'S WORD for

 ELEVATOR SAFETY



RESIDENCE OF HENRY C. FRICK
 Fifth Avenue and 70th Street
 New York City

Architects: Carrère and Hastings

OTIS EQUIPMENT

One Elec. Passenger Elevator
 One Elec. Combination Passenger and
 Freight Elevator
 One Elec. Sidewalk Elevator
 Two Elec. Dumbwaiters
 One Hand Power Freight Elevator

Works Both Ways

The experience gained by the Otis Elevator Company throughout sixty years of manufacturing elevators has enabled this Company to develop different types of

OTIS ELEVATORS

for all the different requirements.

The experience gained in manufacturing these many types has, in turn, enabled a higher development of each and every type of Otis Elevators.

Whatever the building, whatever the requirements, these can always be met best and often met only by Otis Elevators.

OTIS ELEVATOR COMPANY

Eleventh Ave. and Twenty-sixth St., New York

Offices in All Principal Cities of the World

PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

IN proof of our "neutrality," we this month feature as the leading article a brief description of a little known, but exceptionally picturesque, German town, that it is hoped may be preserved after the war in such shape that it may still be visited by Americans. The illustrations meanwhile convey what it is possible for the camera to retain of the flavor of picturesqueness in building outline and composition; and will, we hope, justify, architecturally, the publication of the article at this time.

In presenting several photographs of an old house that has somehow been given little architectural attention—less than it well deserves, in our belief—an endeavor is made to summarize some rumor and gossip (much of which has already been perpetuated in print) about its history. As usual, these items seem somewhat lacking as to tangible definite facts; and again we are reminded, for the hundredth or more time, of the great need for some comprehensive professional survey of the architectural monuments still existing in America, if future generations are to realize anything of the true flavor of our sole insular architectural heritage in these United States! Such a survey—lacking interest from any existing organization—could be undertaken by a group of architects, working through the younger men in the Clubs, and would soon preserve, in the definite form of drawings, photographs, and descriptive specification matter, all that still exists germane to the study of the architecture of our early Colonies.

In recent issues where we have dealt, by means of descriptive matter and illustration, with several housing developments, we have yet so far entirely disregarded the problem of properly and adequately housing the immigrant. Because he possesses no acquaintance with American trades or methods of living; is forced to support himself and family upon a wage that is, in many cases, far below the proper minimum rate, his problem is particularly difficult. In this issue we suggest, in a limited way, something of this side of the housing necessity; and hint, as well, upon its radical differences from that kind of dwelling that ordinarily

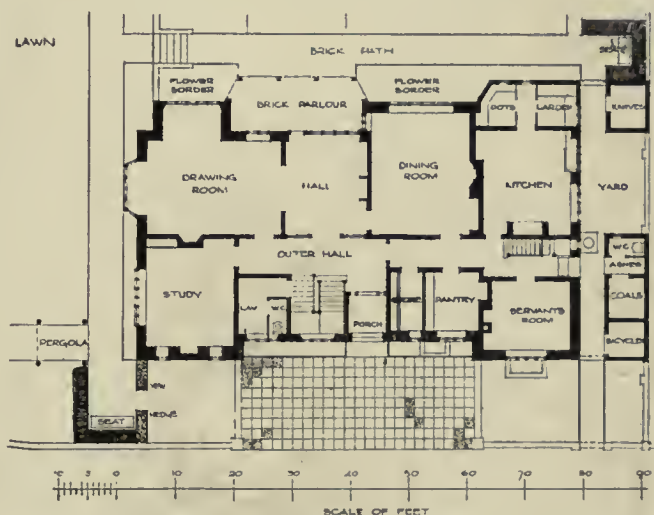
confronts the American architect in the course of his regular practice.

The new building for the Children's Court of Manhattan, at 137 East 22d Street, that we publish in this issue, has an interesting history. In the fall of 1902 a part of the Court of Special Sessions was set aside for the hearing of cases of children under sixteen years of age. Later, the inadequacy of the building became so evident that it seemed better economy to appropriate \$150,000 for a new building rather than expend an estimated \$60,000 upon the repair of the old structure. The Committee on Criminal Courts of the Charity Organization Society—an unofficial organization of citizens—felt that a more appropriate location should also be found, and the present lot was finally decided upon and an appropriation

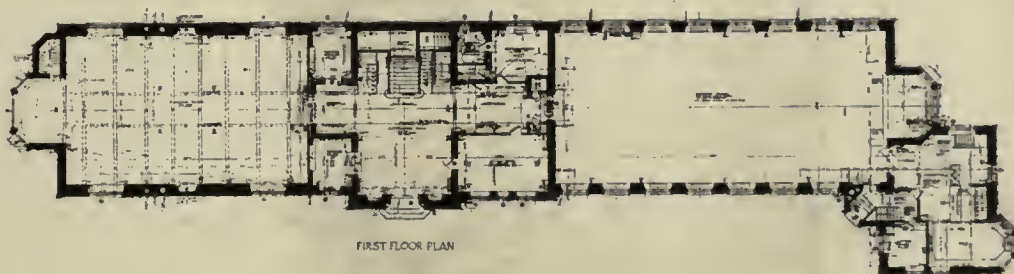
of \$262,000 granted. The corner-stone was laid in 1913, and the building completed for use in the early summer of 1915.

The architects, Messrs. Crow, Lewis & Wickenhoefer, devoted to the study of this building the most painstaking care, with the gratifying result that it is actually far more satisfying to the eye than can be shown by the photographic views we reproduce. The study of the drawings will, indeed, give a much better idea of the delicacy and beauty of the design and its detail ornament and decoration. Throughout was held in mind the necessity to produce a permanent structure, sufficiently attractive to serve an unconscious educational purpose by providing elements of true beauty of material and grace of proportion in the lives of those who would in the course of time be brought within its walls. The structure does not resemble in any way the ordinary type of court building. Instead, the smaller rooms have been treated as would be allowable in a rather stately residence—more appropriate to a municipality than to an individual. The plan was so arranged that the children could be brought to the trial of their cases with as little publicity as possible, and to indicate that the relations of the city and the judge to the child were along the lines of super-parental authority rather than to attempt to emphasize in any way the inflexibility and majesty of the law. The main court-room is adjacent to a spacious waiting-room, where those concerned with the cases to be heard during the day can wait their turn. A smaller court-room also opens from this room, and yet the hearings in both rooms can be conducted with-

out admitting curious or casual spectators, having no direct relation to the cases under discussion. The court has begun to run in two sessions, handling some nine thousand children each year; and as the Children's Court has also an independent administration, it is to be hoped that, under the happy auspices of inhabiting what must undoubtedly be considered the finest Children's Court Building in the world, a great step has been taken in handling the younger criminal classes bred from the crowded and miscellaneous congeries we term a "City."



Brick House at York, England
Walter H. Brierley, Architect



FIRST FLOOR PLAN



SECOND FLOOR PLAN

Typical Floor Plans, Residence Hall, College of New Rochelle, New Rochelle, N. Y.
Murphy & Dana, Architects



House at Danbury, Connecticut.
Built of White Pine about 1800

SPECIFY lumber as you specify other materials—for the specific purpose for which it is to be used. For the exposed covering of a house no other wood gives such long and satisfactory service as

WHITE PINE

It does not shrink, swell, crack, twist, warp or rot; and once in place it “stays put” after years of exposure, even in the closest fitting mitres and delicate mouldings and carvings. It takes paints and stains perfectly.

If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

The fifth number of the White Pine Series of Architectural Monographs, published bi-monthly under the personal direction of Mr. Russell F. Whitehead, formerly editor of “The Architectural Record” and “The Brickbuilder,” has just been mailed. The subject is “Domestic Architecture in Massachusetts During the Latter Part of the Eighteenth Century” with text by Mr. Julian Buckley.

If you are not receiving the monographs, and you feel interested in having them, kindly advise Russell F. Whitehead, 132 Madison Avenue, New York City, who will be pleased to furnish you with the fifth and all subsequent numbers.

Representing
The Northern Pine Manufacturers’
Association of Minnesota, Wisconsin
and Michigan, and The Associated
White Pine Manufacturers of Idaho

*WHITE PINE BUREAU,
1542 Merchants Bank Building, St. Paul, Minn.*

COLOR

BY FRANK E. WALLIS

Illustrations by Jonathan Ring

MATERIAL things seem to us of so much importance that we are in danger of overlooking the real values which lie in the use of emotion and sentiment. There are so many instances where the sentimental man through his sensitive emotional epidermis may develop great material structures. I have one in mind at this moment,—a Harvard man who has been a student and lover of John Ruskin and a follower of Professor Norton, although a successful manufacturer of breakfast foods.

There is another successful man, who manufactures paint, that material thing which smells badly and spoils the surface of any material when *misplaced* thereon. And yet this man is a sentimentalist. Paint is color to him, and color is life and complete satisfaction. It is at his request that this literary outburst has been composed from conversation and chit-chat over color emotions; not only that color seen by the eye but color odor, effective through the twin channels of the nose, and color sounds, which vibrate the delicate drum of the ear.

You were undoubtedly taught, as we all of us have been taught, that the sense of color is caused by the action of the light rays upon the eyes; but I have an idea, and you must agree with me, that that thing which we call color is something infinitely more important than such a meager statement implies. I am confident that color in a physical sense does color thoughts, and that color feelings and sensations are produced in other ways than through the influence of light rays upon the eye.

For example, is it not a truism that the odor of a rose will produce and, indeed, does produce somewhere in your sensitiveness such a sensation as only color can create, and yet the rose may be beyond the ken of the eye nerves?

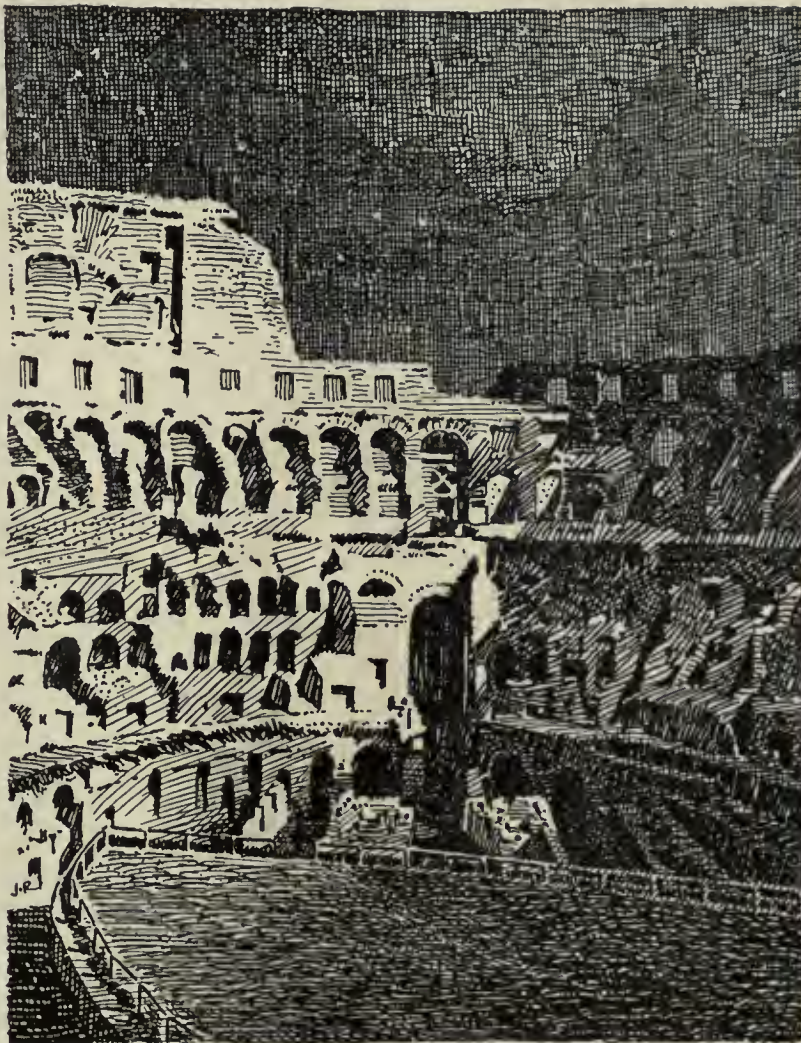
Have you ever enjoyed the notes from a cornet somewhere out of sight, with a color sensation such as you enjoy while absorbing a dry Martini cocktail? The eye need not busy itself here nor does it engage its nerves. It is your palate that interprets the color sensation of old wines or of sauces, or the partridge which you bring in from the open and grill against the

bars of the stove, while the wood fire engages you in browns and yellows, and your smelling color sense saucers your bird with the odor of the pine woods.

Let me exchange with you some memories of color and some color memories.

Have you known the Coliseum at Rome at midnight — alone, homesick, young, and impressionable? I have, leaning on the rail, barely concealed by the shadow cast by the moon. Emotions! Color memories! Gods! — the memory of that color

symphony has remained with me through the ruck of time. The air vibrating with the delicate violet of the night noises and, from a distance, the bluish yap of the predatory dog playing a tune with the yellow brown perk of the night crickets, mingling their notes with the other undefined night noises. There, with the abandon of assurance of place, those strange voices which were concealed somewhere in the musty shadows of the arches added their portions to this riot of color harmony. First the golden tenor, then a silver tinkle of voices, followed by the purple of the basso; and again mingling themselves under the supreme control of color hypnotism, these voices and colors lost themselves in the thrall of the Roman night, while the unsuspected lonely one, concealed in the shadows of the moon, shivered with emotions. I afterward found myself, without knowledge or plan, wandering through the Corso and the Piazza d'Espagna, dazed and woozy, but happy with a color memory



"Have you known the Coliseum at midnight?"

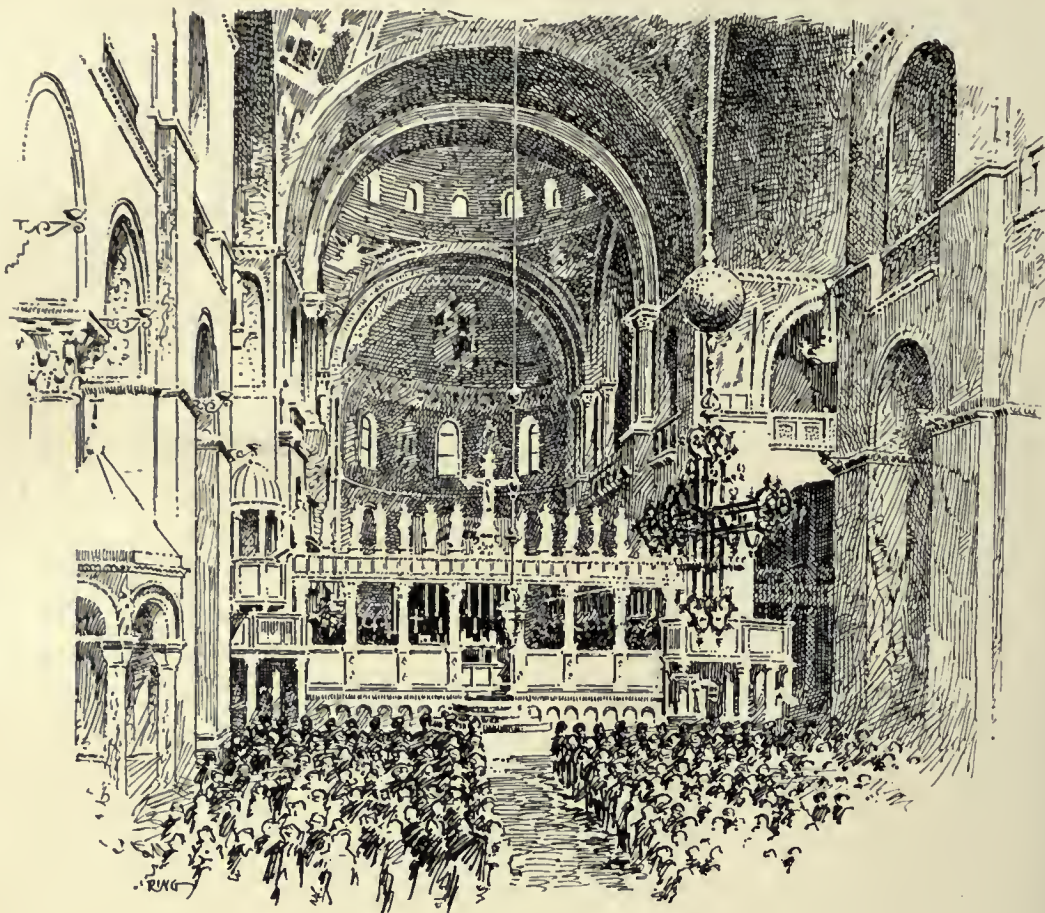
all my own.

When I think of Venice I think of St. Mark's, where color sings a melody far surpassing the taste of wine or women. I had been seeking color much as Pascarel did in his Punchinello wanderings, the color that the gold and blue of Ravenna loved to own, the color that the Arno offered, and the color forced upon me by the chit-chat of the peasants and the wine-growers of the country. But in Venice, that dream city of the world, I found my next color memory.

Cholera had devastated the district when we, though ad-

vised to refrain from Venice, arrived. I wanted much to see St. Mark's; but that my appreciation might be the keener, I deliberately starved my desire by delaying — delaying until the sharp edge of that same desire became so acute that positive pain followed. Then, and only then, did I venture to lift the leather curtain in the narthex of the color basilica. Such was the sudden and overwhelming effect of the color song that my legs gave out, and I collapsed on the marble bench by the door. I had been fortunate in arriving as I did during a high mass which was being celebrated for the soul of some poor devil dead these hundred years or more. Color was supreme, for the vibrations in the air carried to me those sensations which only color can produce. Far back in the golden apse, under the sad blue Christ of the dome, brass instruments blared themselves mellow. The yellow tones and the blue echoes of the band and the high choir played in and out with the purple drone of the priest through the brown human noises of the worshipers, while the sharper noises of the feet and the chairs added a higher yellow color to the harmony. There was color in the air, and my senses were saturated with color by the way of the eye, the ear, and the nose. It enfolded me about as an envelope, and left me with a color memory such as Raphael might have envied.

There are many such memories as these in which we all of us share, for you have had these same color sensations as I have mentioned. We find them always and everywhere, in the most prosaic surroundings and under the influence of unusual situations. When your mind is mellow, and the city dogs are far away beyond the trains and the steamers, you know, as I do, that as the strike comes the reel sings blue — the sharp acute



"St. Mark's, where color sings a melody"

blue of victory and exultation.

You always have the same satisfactory feeling in a well-furnished and properly decorated room — a feeling of completeness and of supreme power. You cannot under any circumstances acquire this supreme completeness unless the conditions are such that color harmony is the result — harmony between your nerve forces and the color which not only reflects itself through the eye nerves but which affects your other senses. You cannot admire a beautiful picture in an icebox. If it is a great picture

you must not only be properly clothed and warm, but you must be approximately well garbed, so that your sense of fitness will at least allow you to regard the canvas from the vantage point of assurance. And, on the contrary, you cannot with any degree of comfort rest your head in a badly decorated room with colors at war with your nerves and with one another. Though various colors affect us not alike, we are all of us affected by color — physical color that our eyes pick up and that our pores absorb.

Imagine for a moment that, through some accident which had torn your nerves apart, you were bundled quickly into an operating-room. Would the ghastly, shrieking white of the enamel walls, the thin yell of the white metal bed, affect your bruised system favorably or otherwise? The surgeon could operate with much more success if he operated under a color which was more in harmony with your shattered nerve system. And yet these things are continually forgotten and overlooked.

There are many opportunities in the practice of an architect where theories and principles such as I have mentioned may be applied, though it seems hardly necessary when doing this to bare your



"The new supplanted the old rule, which had continued because of convention and laissez faire"

entire mental process before the minds of a nearsighted client. You simply do this or that, with absolute assurance as to the results.

But there is little of this assurance on the supreme importance of color in the mind of the general public. Indeed, those from whom you are led to expect better things are lamentably ignorant. For example, there is a great sanitarium at Battle Creek which purports to serve, among other things, as a repairer of shattered nerves. And this it does and does well with this exception: knowing nothing of the effect of color on the nerves of the guests, it floods its walls and ceilings with the most barbaric and sensuously inspiring colors that the brutalities of the Victorian era have imposed on a stupid world as a proper convention, thereby undoing much of its own work. And the greatest shock of all of them comes to you when the intelligent, educated, and cultivated physician disagrees with you upon this fact.

If you will make a law imposing red as the color with which the law-making chambers shall be decorated, you will impose upon yourself the iniquities which are the result of crazy graft and white-light-district extravagance. It cannot be avoided, because it is primarily a law of nature, which we will not stop to analyze, for you agree at once when you visualize this situation.

The men in the high places in our industries who are efficient in every other phase, some of them engaged in manufacturing and in trade, have opinions on color which are most pathetic. They are sincere in the belief that the last word has been said when they order white paint for their factory walls. That shrieking devil which accents the high-lights, the black spots, and the sharp corners, affecting the nerves as a sheet of sand-paper might affect your sensitive tongue! Then they will always add murder to their arson by insisting that white is a color.

I am not talking vaguely, for I have facts to prove these

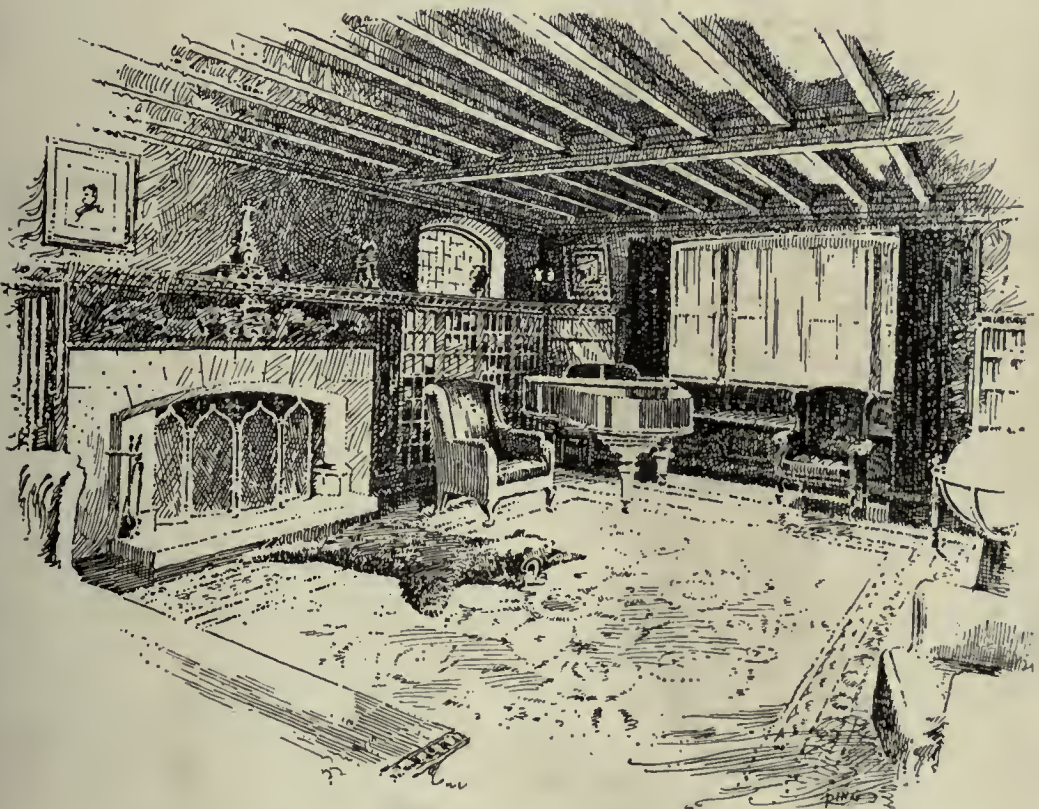


"My color scheme saved his nerves, composed his mind, and furnished fertilizer for his great brain"

thoughts, and I have been fortunate in my own office, where my partner and myself have been allowed by clients with outreaching minds to prove to them the value of right colors. In one case white and green had been the standard color for the factory walls until we changed it, first by argument and then by proof. The careful, conservative chief, however, must check this with a committee report, the committee being made up of physicist and younger men, none of them with imagination, but all of them with an overweening fondness for delicate machines and curves of resistance and such like. The test checked that which the committee called the thumb knowledge of an old campaigner, and the new supplanted the old rule, which had continued because of convention and *laissez faire*.

There are two more business experiences that have come within my practice to prove and check the judicious use of color and its effect on life. First, a lawyer client, queer and scrappy, in hot water mostly, and loving it, but weary and nerve-torn when the shades of evening fell. I had his commission for a library, for he was a great scholar. This library was to have walls, books, rugs, hangings, lights, and furniture such as I believed he should have. The result was such that my color scheme saved his nerves, composed his mind, and furnished fertilizer for his great brain. He said so himself, as I am only quoting.

In the parallel illustration there is another man, busy and active, with his nerves in the trenches, being shot to pieces by the shrapnel of the ticker and the gamble of the markets. He had a library with the rugs and hangings and color song which I believed he needed. This happened years ago; but recently I saw him and the room unchanged during twelve years. "Old man," my one-time client said to me, "you have saved my life and my nerve force so many times with this room of yours that I admire while I wonder how it was done."



"A library with the rugs and hangings and color song which I believed he needed"

Man, the answer is very simple. Your architect was allowed to proceed without interference from you or from commercial decorators, and your room was composed and colored in much the same fashion employed by the sculptor or the painter, the difference being only in the medium which carried the color. Woods from the forest, linen from the field and the looms, stone from the quarry, and metals from the mines,—these were the pigments on the palette of the architect, and your song of color is the result for you and for your betterment.

To sum up the argument, if it may be so considered, I must most strenuously insist that the consideration of color should be taken away from the babes and sucklings of all ages, and that their betters should serve until such time as the needed education shall have its effect upon them; for, while they may be both babes and sucklings, they hold the nerve welfare of thousands of humans in their feeble hands to the detriment of their nerves and the shrinkage of human dividends.

It is amusing and rather edifying to find others playing with

this color sense. That Don Marquis, in his clever column of the New York *Evening Sun*, has turned his humor and whimsy on color values during the time that this outbreak was being composed is extremely interesting. His conclusion on the color of figures grouped and in mass formation leads me to quote his theory that statistics exude color:

"Statistics, for us, fall naturally into various colors. For instance, 7,377,777, whether it stands for imports or exports, is undoubtedly red. But 1,019,901 is a pale, light, cool, grayish blue. And can any one doubt that 555,555,555,555 is of a bright aggressive yellow color, and gives off a high pitched note from the rapid emotion of its myriad pinions? There is something querulous and peevish and impatient about 555,555,555,555, too; we shall not admit it into the volume of statistics which we are compiling."

There's many a truth that's said in jest — many a jest that gives merely the fillip to truths which affect us all most deeply.

FRANK E. WALLIS.

If you have been interested in Mr. Wallis' article, if your sentiments at all accord with his, then we cannot feel too altruistic in having had it published. It is a source of particular pride to all of us in this organization that the man who inspired the writing of this article, the "successful man who manufactures paint and yet is a sentimentalist," is the President of this Company, Mr. Houston Lowe. It is only natural that his Company should be able to carry out such sentiments as this article expresses.

To put into execution Mr. Wallis' ideas of color and its influence upon life requires a paint manufacturer who not only sympathizes with these truths but is able to make a product that will meet your severe requirements. This is just what The Lowe Brothers Company has been doing for forty years. Lowe Brothers Paints, Enamels, Stains, and Varnishes are built on quality, with the colors, the effects, and the durability that alone can make practical the ideas advanced in this essay.

What architect is not interested in these ideas? Color and form, in the last analysis, are all that there is to architecture; and even form cannot be apparent without color. It is our fault if we have ever in the past underrated our obligations to architects, for we manufacture color in every form in which it can be successfully used in building. We manufacture not only varnishes, not only enamels, not only decorative paints of all kinds, not only stains, for which it sometimes seems as if every different job required a different product, not only protective paints of all kinds — but we manufacture all of them. As Mr. Kipling might put it, the things we've learned from varnish and stain have helped us a lot with the paint. The experience gained in making any one kind of paints or varnishes is ours to profit by in the making of every other kind.

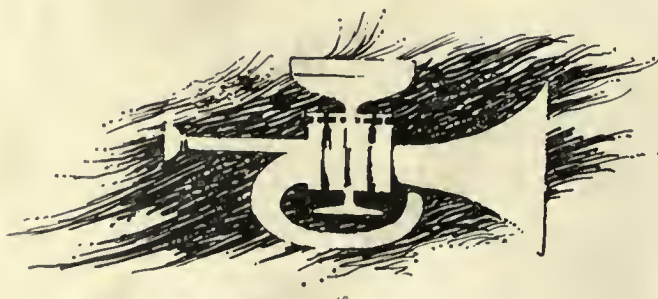
Occupying this commanding position in our industry, we are particularly happy that our industry means so much to you and to the world. If Mr. Wallis' sentiments should become universal, we could still meet the demands of the new æsthetic age. To fulfil present demands, no matter how exacting, you will find us at your service in any of our factories or branch offices. You will find our products distributed with dealers in all leading cities and towns throughout the country. And you will find that for paying particular attention to the requirements of the architectural profession we have a Service Department at 101 Park Avenue (Architects' Building), New York City, where we will be pleased to receive any request or demand that any architect, no matter where situated, may make of us.

The Lowe Brothers Company

Architects' Service Department at 101 Park Avenue, New York City. General Offices at Dayton, Ohio. Branch Offices at Boston, Jersey City, Chicago, Minneapolis, Kansas City, and Toronto. Factories at Dayton, Ohio, and Toronto, Canada.

Founded 1862. Organized 1872 by Henry C. & Houston Lowe

There is a Lowe Brothers Paint, Varnish, Enamel, or Stain for Every Purpose.



The Architectural Review

Volume IV (Old Series, Vol. XXI)

May, 1916

Number 5

The Most Picturesque Mediæval Town in Central Europe

By Freeman M. Josselyn

THE modern express train whizzes from one large city to another, carrying with it the crowd of tourists whose only aim is to see those towns which occupy at least twenty pages in Baedeker — with all sorts of triple-starred objects of sightseeing. Doubtless a worthy enough aim; and one that—in ordinary times—is certainly not to be lightly dismissed.

But even Baedeker is not infallible, especially in matters related to architecture, and modern express trains care nothing for mediæval trade-routes. So, in our modern progress, they have left many of these old travel-routes side-tracked in such a way that some effort and patience are required to achieve their quest. The automobile is of course an open sesame to even the most secluded nooks—but the automobile is not for every one. So it is necessary to start fairly early some morning from Munich and take several different trains for Nordlingen, trundling along over

pleasant fields and by forgotten towns through which the spicy caravans from the far East took their leisurely way in the Middle Age. For, after leaving Augsburg, we are on the old imperial trade-route which, coming over the Brenner and passing through picturesque Mittenwald, neglected Munich and made the fortunes of the burghers of Augsburg. Then, reaching northward,

it came to Nordlingen, where, by a judicious arrangement of trains, we can (or could, alas!) spend an hour—just long enough to glance at this drowsy old town (which should be famous for the variety and design of its gate-towers, Fig. 1), its Rathaus, and pass an half hour in the very good old church there. It will be unnecessary to say anything of this latter, as that of Dinkelsbühl is similar, and perhaps better—at least, Mr. Baedeker says it is! Mr. Baedeker also tells us, statistically, of battles and alarms in this country in the days of Wallenstein and the Empire!



Fig. 1. One of the Nordlingen Gateways



Fig. 2. The Rothenburg Gateway, Dinkelsbühl



Fig. 3. Nordlingen Tower and Town Mill, Dinkelsbühl



Fig. 4. Part of Rothenburg Pond, Dinkelsbühl



Fig. 5. Part of the Old Walls, Dinkelsbühl

Thence, not having neglected to look at the interesting local costume, still worn by the natives in the hay-fields and when about their ordinary tasks, we advance—with all due deliberation—to Dinkelsbühl. It lies on the old trade-route, somewhat south of its more famous sister, Rothenburg. The latter city was richer, and consequently was built more largely of stone (or stucco); it is also much larger and more important architecturally. But in picturesqueness they are at least equal; while it is in Dinkelsbühl that we find more timber houses, and feel a nearer sense of intimateness, which the larger town may not give. In picturesqueness Dinkelsbühl has also the advantage of a river, flowing along two sides of the town and acting as a moat, besides offering some of the most charming views, outside the town (Fig. 4), of its gate-towers (Figs. 2 and 3) and bits of the old walls, which appear to double advantage when seen from across the reedy stream (Fig. 5).

The approach from the railway station is not so attractive as is that from the south;



Fig. 6. Deutsches Haus, Dinkelsbühl
The most ornate example of half-timber work in the place



Fig. 8. Old House with Balcony



Fig. 7. View of Dinkelsbühl from the South

viewed from the old road, as the panorama (Fig. 9) shows the town,—with the church of St. George heaving up its carapace above the low walls, like a super-Galapagos tortoise (Fig. 7) in one corner,—one realizes the full flavor of its picturesqueness, at its very best. Then, as we enter the town, through any of the old gate-towers, we find ourselves at once drawn into the very heart of mediævalism. We also come to realize that each one of

these old entrance towers has a physiognomy and composition all its own. Whether seen from outside or from within (Fig. 10) they are perpendicular notes marking the accent in the mediæval pictures that seem to compose themselves continuously upon either hand.

The town itself is undefiledly mediæval—even the post-card shops being properly retired, and hardly interfering with the proper atmosphere! The two main streets, which cross at fairly right angles, are broad and reasonably straight (Fig. 10),—perhaps the remains of the original Roman plan,—while the side streets are properly narrow and mediævally irregular and



Fig. 9. Panorama of Dinkelsbühl from the South



Fig. 10. Rothenburg Street, Gate-Tower at End



Fig. 11. Detail of Timber Framework, Deutsches Haus



Fig. 12. A View Down Segringer Street

tortuous, presenting an infinity of remarkable views of buildings in all sorts of desirable compositions, with the slow moving life of a mediæval town going on in and about them.

One of the main streets leads to the Rothenburg Gate, while another illustration shows the main street which runs east and west, and is easily identified by a modern clock (Fig. 12), intruding its staring, but clean, face into the right foreground. So prevalent is the timber-work that it seems possible that many of the houses may be timbered underneath their outside coat of plaster; but there are plenty of timbered houses left, and, most notable of all, the old Deutsches Haus,— the show house of the town,— just opposite the Cathedral (Figs. 6 and 11).

This part of the country is especially rich in beautifully worked iron signs, and Dinkelsbühl has a goodly number of the best of these (two examples appearing in Figs. 10 and 12). In fact, Bavaria is the home of skilled iron-workers, who have inherited their craftsmanship from generation to generation, as the Museum in Nuremberg shows, and as we shall perhaps



Fig. 13. The Nave of St. George's Church

most of all realize when we see the wonderful old church knocker itself — one of the unsurpassed marvels of mediæval workmanship that is little likely ever to be equaled in these commercial days of labor unions and trades, organized to promote pay rather than craftsmanship; mediocrity rather than either beauty or industry.

The one building of especial dignity in this old town is the church of St. George. Its steeply pointed roof has already been seen from without the walls, where it appears in Figs. 7 and 9; and now a fairly good Romanesque portal gives entrance to the interior (ordinarily, one really passes through a more commonplace side door). This structure is considered one of the best of the *hallen-kirchen* of Germany, sharing that honor, perhaps, with that at Nordlingen. Unpretentious as it is without, it is equally simple and unpretentious within. Many sectioned pier shafts rise, with a simplicity and directness unusual in much of the German Gothic work, uninterruptedly from the base mould to the ceiling, where they spread into a simple but irregularly unusual vaulting pattern that varies in design between the



Fig. 9. Panorama of Dinkelsbühl from the South



Fig. 14. Old Kitchen in the Museum

chancel and nave. This simplicity is so dignified as to avoid any suggestion of bareness, first by its simple color variation in material, and secondly by the few bits of enrichment of carving that occur around the pulpit, the choir and organ gallery at one end, the stalls and altar enrichment at the other. Fortunately, the length of the church — while modest enough — is unmarred from end to end by any crossing screen, so that its effect of simplicity gains still further by the unbroken stretch of what length it has available. The writer will not presume to attempt any learned discourse on architecture to the readers of *THE ARCHITECTURAL REVIEW*, but prefers to leave to more learned hands the chance to dilate (a nice derangement of epitaphs, that!) on continuous imposts, of vaulting and the like, while he remains content to walk appreciatively about. Still, the attention of all visitors is called, upon leaving, to the knocker (Fig. 19); and there at least will I venture the opinion that "than which there is none such."

The municipality has constructed a park adjacent to the walls on the higher side of the town, and this part of the old place well repays a visit, as well for the towers and walls themselves, and the bits of houses built around, upon, and into the walls, but also for the more general vistas one can find there of a real mediæval



Fig. 15. On the Kapuziner Way



Fig. 16. Room, End of the 18th Century

town that has, by some kind accident of fate, been "left over" to delight a more humdrum — if yet still appreciative — age!

It is more than likely that the avid architect would not find in Dinkelsbühl a sufficient wealth of architectural detail to repay him for long study or stay, but any one in search of unrestored mediævalism would have to go considerably further if he were not contented here, and would hardly be likely to fare better; while all those in search of the picturesque (a tribe that we can still hope is not yet extinct) would here find enough of the flavor of romance, the atmosphere of the Middle Ages, to be kept contentedly mulling through several quiet, sleepy days "all over the place." Hardly a single dwelling but possesses some individual bit of detail or architecture all its own. As even the more hurried visitor can see for himself in the local museum, some of these Dinkelsbühl interiors have an intimate and unusual charm that can be studied by the more leisurely visitor at first hand in many a modest dwelling off the main or side streets. Even the most nervous American "t.b.m." should find some inducement to indulge in a more placid contemplation, in these quiet old-world streets and slumbering squares, of a life that should exemplify to him the futility of the bustle and hurry of his customary existence.



Fig. 17. Chancel of St. George's Church



Fig. 18. Small Houses, Dinkelsbühl



Fig. 19. Knocker, St. George's Church



Fig. 20. Part of the Kapuziner Chapel, Dinkelsbühl

The Old "Judge Lee" House, Cambridge, Mass.

By Frank Chouteau Brown

Photographs by Julian Buckly

AMONG the interesting and comparatively little-known old Colonial houses in the vicinity of Boston is the structure called variously the "Holmes — Hooper — Judge Lee — Nichols" House, on Brattle Street in Cambridge. While there is a great deal of miscellaneous information afloat about this building, it is perhaps for that reason all the more difficult to ascertain exact and definite facts. There should be no doubt, however, that the Judge Joseph Lee House makes claim, and with justice, to considerable antiquity, although in its present state it certainly does not represent a date earlier than 1758, and its present form was even more probably not attained until a considerably later period. It is popularly titled "the second oldest house in Cambridge," the title of the "oldest house" being universally given to the old Austin House, on Linnæan Street, which dates from 1657.

While the dates of 1665 and 1680 have both been given to the Judge Lee House, by rumor or conjecture, it is fairly certain, if any portion of it belongs to as early a year as either of these dates, that the structure then could not have been a house of more than two stories in height. A transfer of the property made in 1660 makes no mention of the house. A house was as certainly existing on this property by 1690, the time of the death of Dr. Richard Hooper, who had bought the property in 1685; and there even exists some justification for the suspicion that there was perhaps a dwelling — of some sort — on this site at the time the property was purchased by him.

It is possible that the older two-story house was increased to

its present height at the time of its purchase by Judge Lee. It is a generally accepted and undoubted fact that, when the property was purchased by Judge Joseph Lee, in 1758, he at that time made a number of alterations. These may have included enlarging the original windows, which — if this house is of anywhere near the age claimed for it — must at one time have been of much smaller size than the present openings, old as they still appear to be. It is supposed that the owner made numerous other alterations to the building at this same time, and the wainscoting in the low-studded rooms may have been a part of the work that was executed at that time.

The enclosed vestibule at the front must also be a later addition to the house — very probably added since the year 1800, as these protecting vestibules were not considered necessary by the early stock of New England, and came only into popularity as the hardihood of the early settlers inevitably decreased from the greater ease of living that the Colonies' prosperity brought gradually about. Indeed, the outer vestibule, when it first began to be introduced, was considered as a dangerous indulgence in a "new fangled" idea, rather beneath the consideration of real Puritan stock!

One speaking evidence of the house's age that still exists is the huge old chimney, twelve feet wide; and the old brick, reputedly laid in a mixture of clay and ground oyster shells, which goes far to indicate, in itself, a very considerable age — even the top, appearing in the photograph, is of obviously quite early date.



Front View of Judge Lee House, Cambridge, Mass.

The house end, showing in one of the reproduced views, has now been plastered over, and the plaster marked or lined off to agree with the wooden quoins at the corners on the front — while the shallow depth of the plan is clearly indicated by the relatively low roof ridge and the handling of the roof balustrade. The halved balusters of the latter — although frequently found on roof balustrades of houses dating from the last quarter or less of the nineteenth century — are, however, probably of later date. One account has it that they are the actual mahogany balusters from the discarded communion rail of St. Paul's Church in Boston, which were bought and placed in this position by George Nichols as late as 1860.

The prevalence of the half-baluster, it might be suggested, has a certain practical architectural interest, as half a turned baluster, especially



Detail of Window

when located at a considerable height above the eye, establishes a much more exact and definite outline than is the case with a whole baluster, where the sight lines tend to soften the outline and even begin to blend or confuse it with the outline of the adjoining baluster the more the point of view departs from a location directly in front of each baluster unit comprising the balustrade. It seems unlikely, however, that the balusters of the original St. Paul's rail were other than complete in plan, and in this case it is more probable that they may have been divided in order to increase the number available for use in the scheme of arrangement employed.

The house is sixty feet wide, and the front rooms show a temporary partition, intended to reduce the size of the rooms to be heated by the old-fashioned wood fire-place in winter time.



View of Judge Lee House, showing Plaster End



GARDEN FRONT

BRICK HOUSE AT YORK, ENGLAND

WALTER H. BRIERLEY, ARCHITECT



GENERAL VIEW



RESIDENCE HALL, COLLEGE OF NEW ROCHELLE, NEW ROCHELLE, N. Y.

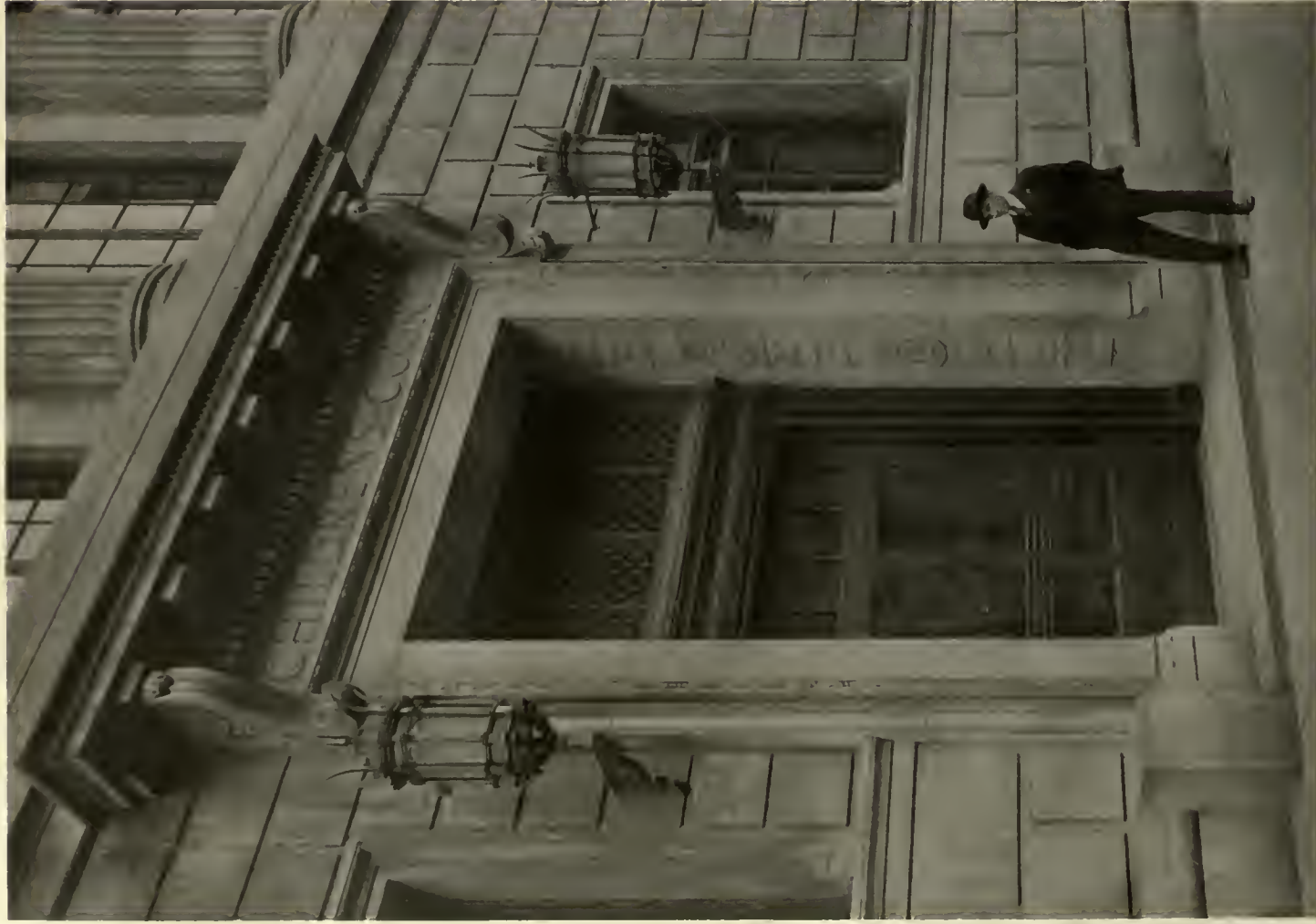
MURPHY & DANA, ARCHITECTS



GENERAL VIEW

THE CHILDREN'S MUNICIPAL COURT, NEW YORK CITY

CROW, LEWIS & WICKENHOEFER, ARCHITECTS



DETAIL OF ENTRANCE

THE CHILDREN'S MUNICIPAL COURT, NEW YORK CITY
CROW, LEWIS & WICKENHOEFER, ARCHITECTS

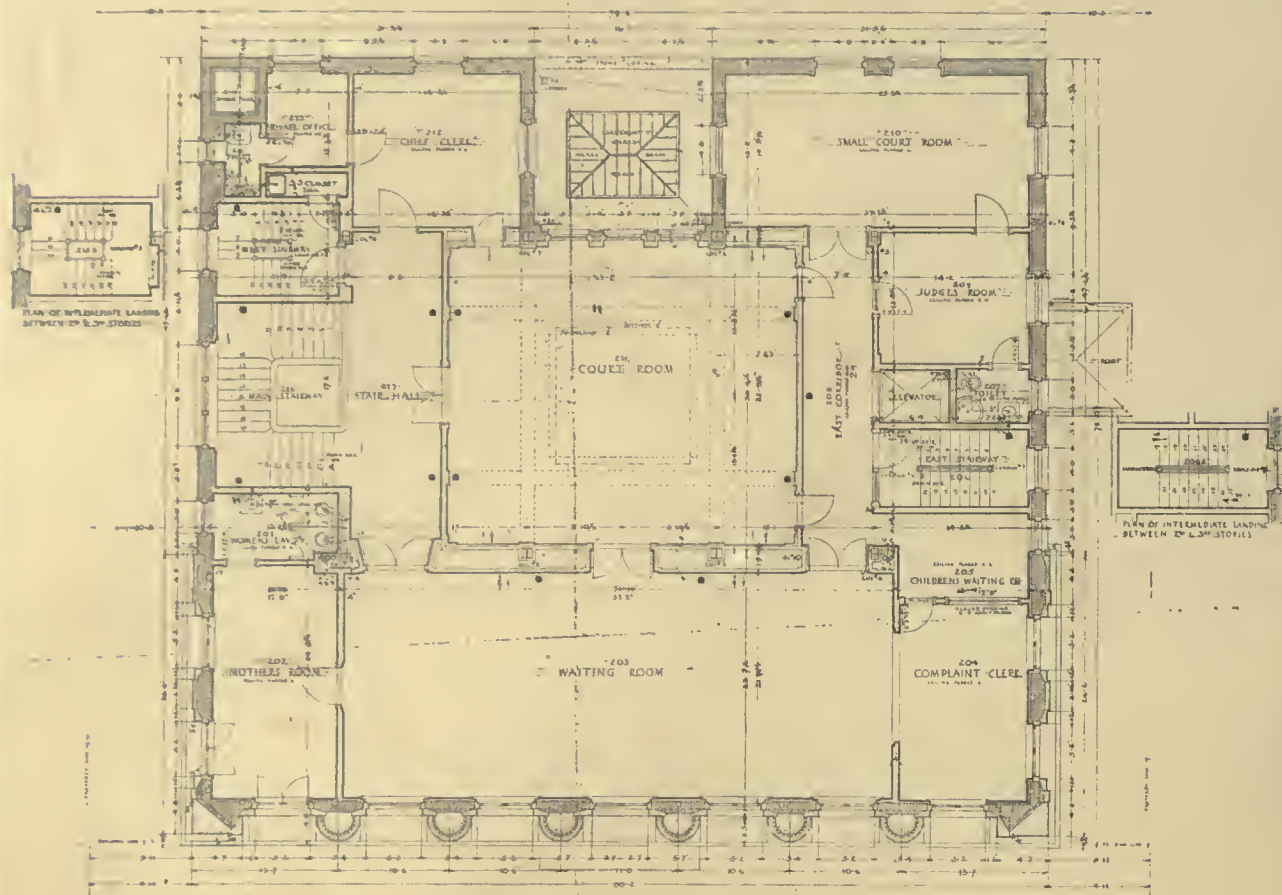


PERSPECTIVE VIEW OF FAÇADE

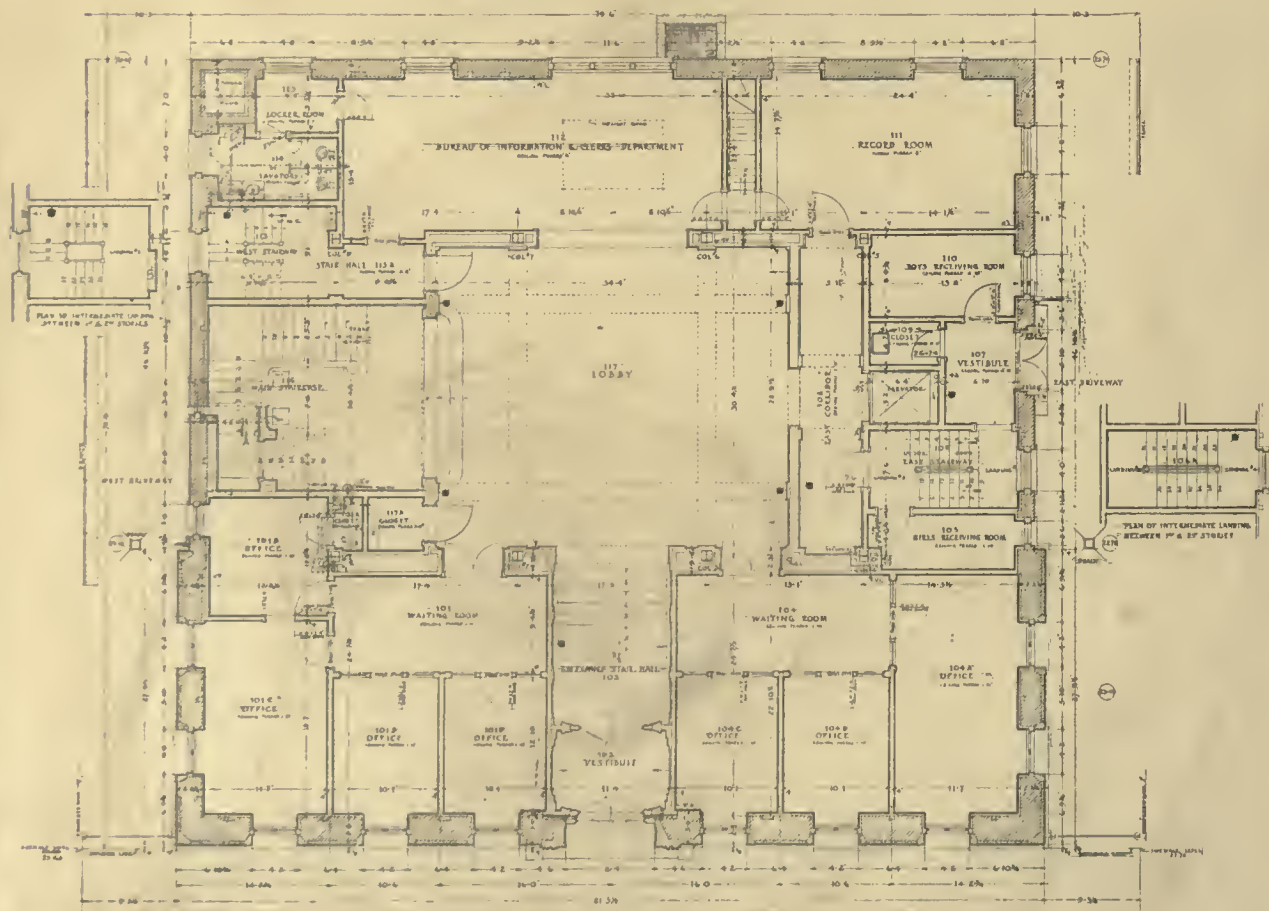
CHILDREN'S COURT BUILDING

N^o 137-143 EAST 22ND STREET

BOROUGH OF MANHATTAN - NEW YORK CITY



SECOND STORY PLAN



FIRST STORY PLAN

SCALE - ONE QUARTER INCH EQUALS ONE FOOT

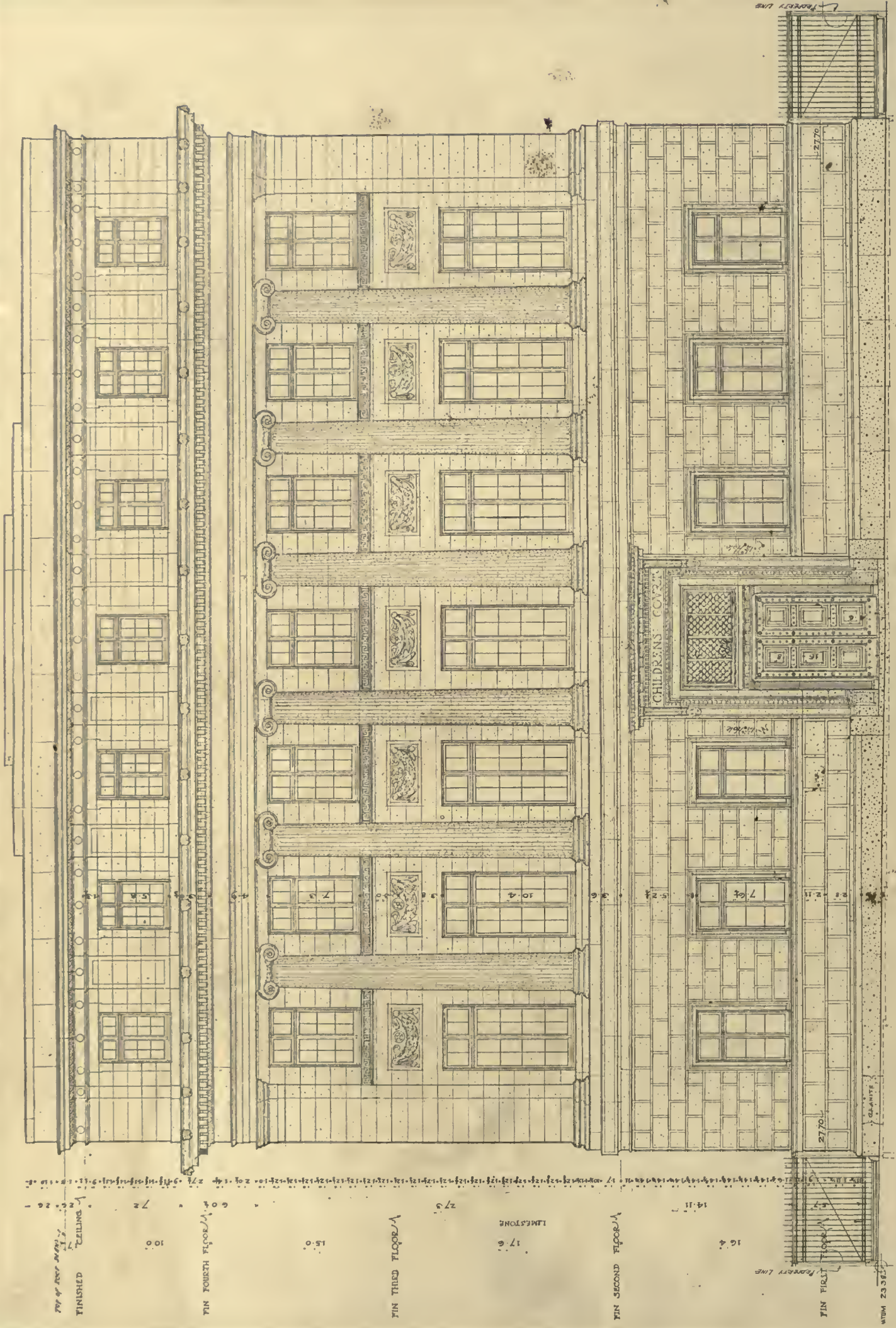
CROW-LEWIS & WICKENHOFFER, ARCHITECTS

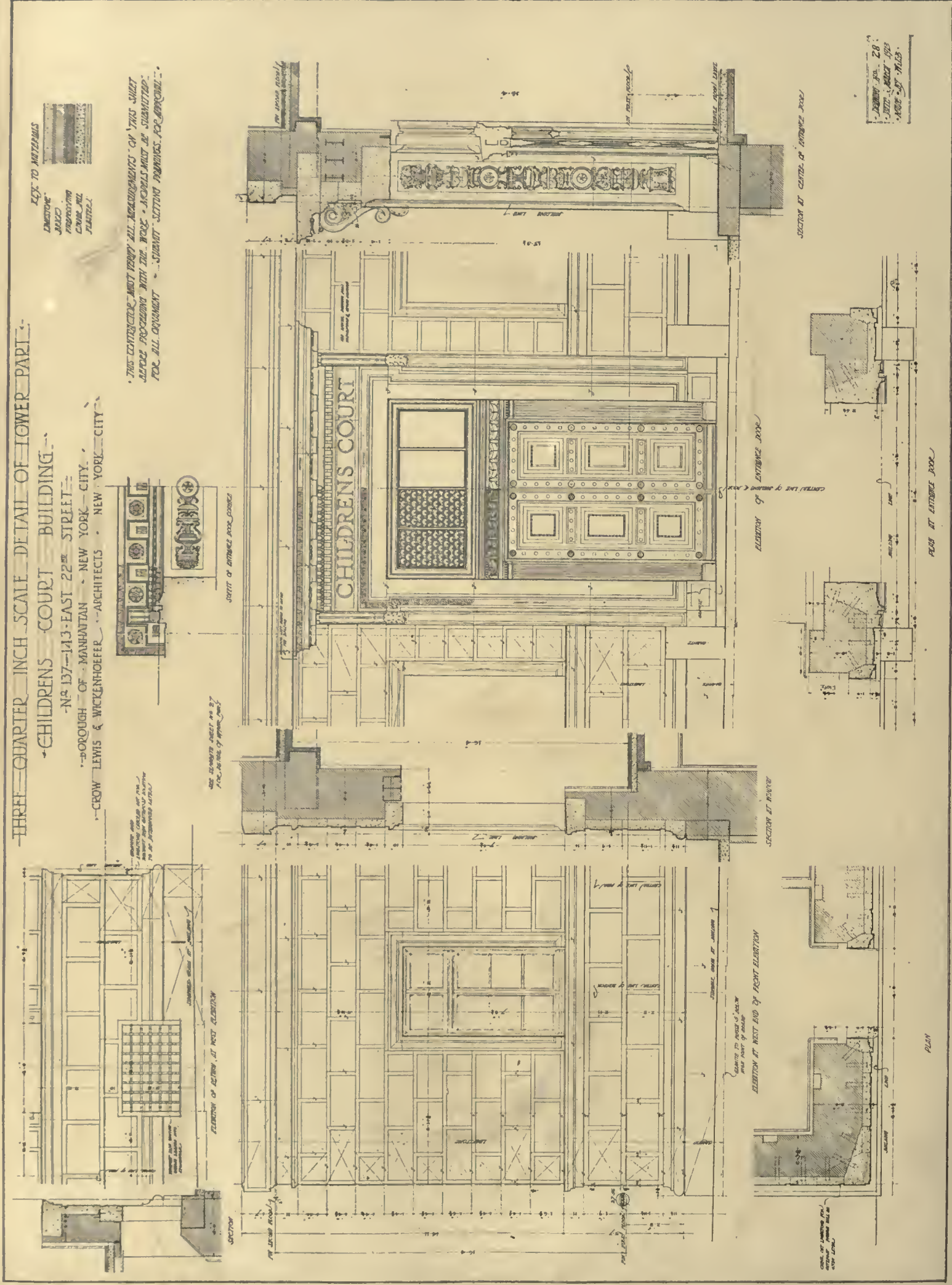
200 FIFTH AVENUE - N.Y.C.

PRINCIPAL FLOOR PLANS

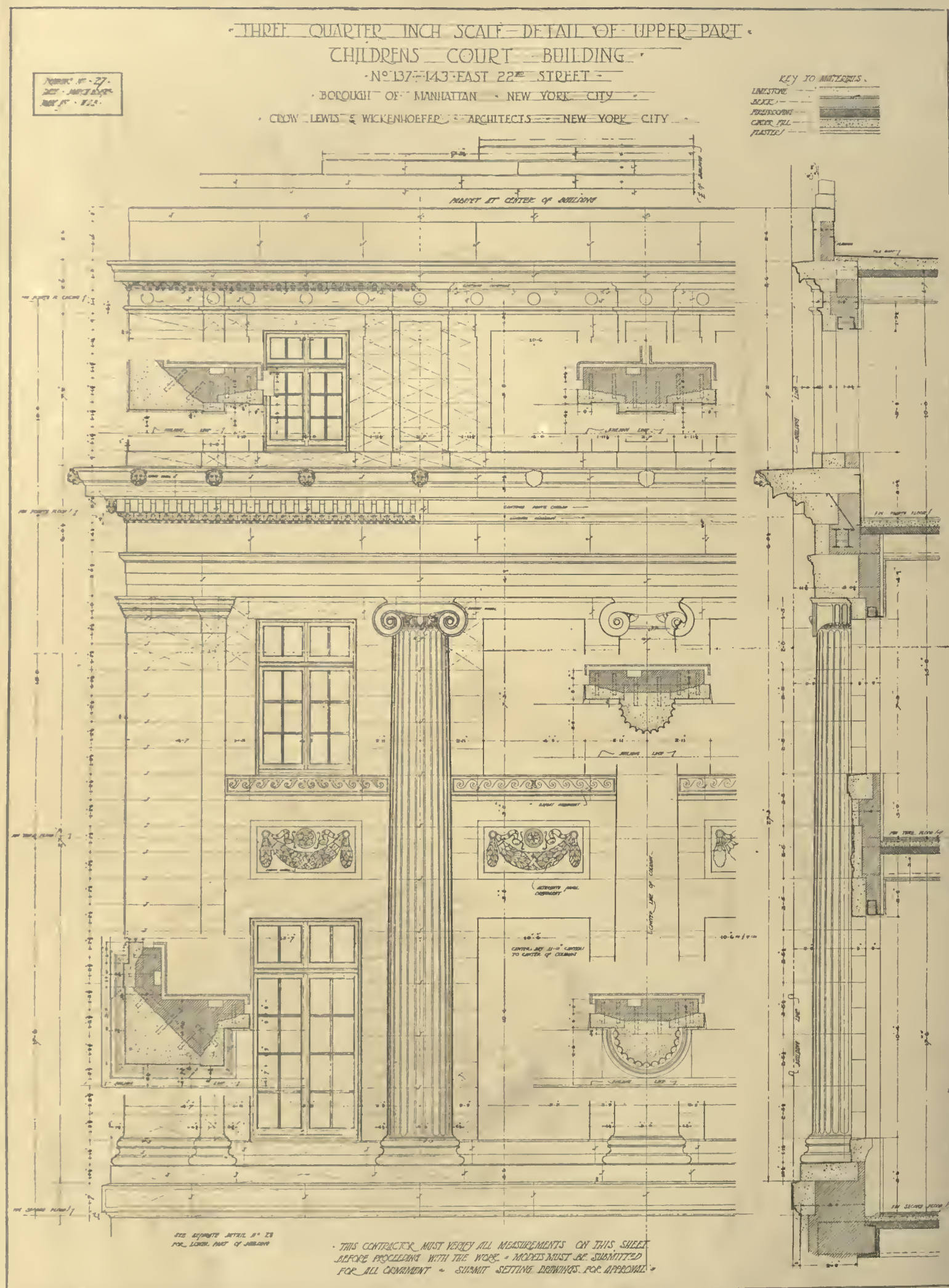
NEW BUILDING FOR THE CHILDREN'S MUNICIPAL COURT, NEW YORK CITY

CROW, LEWIS & WICKENHOFFER, ARCHITECTS

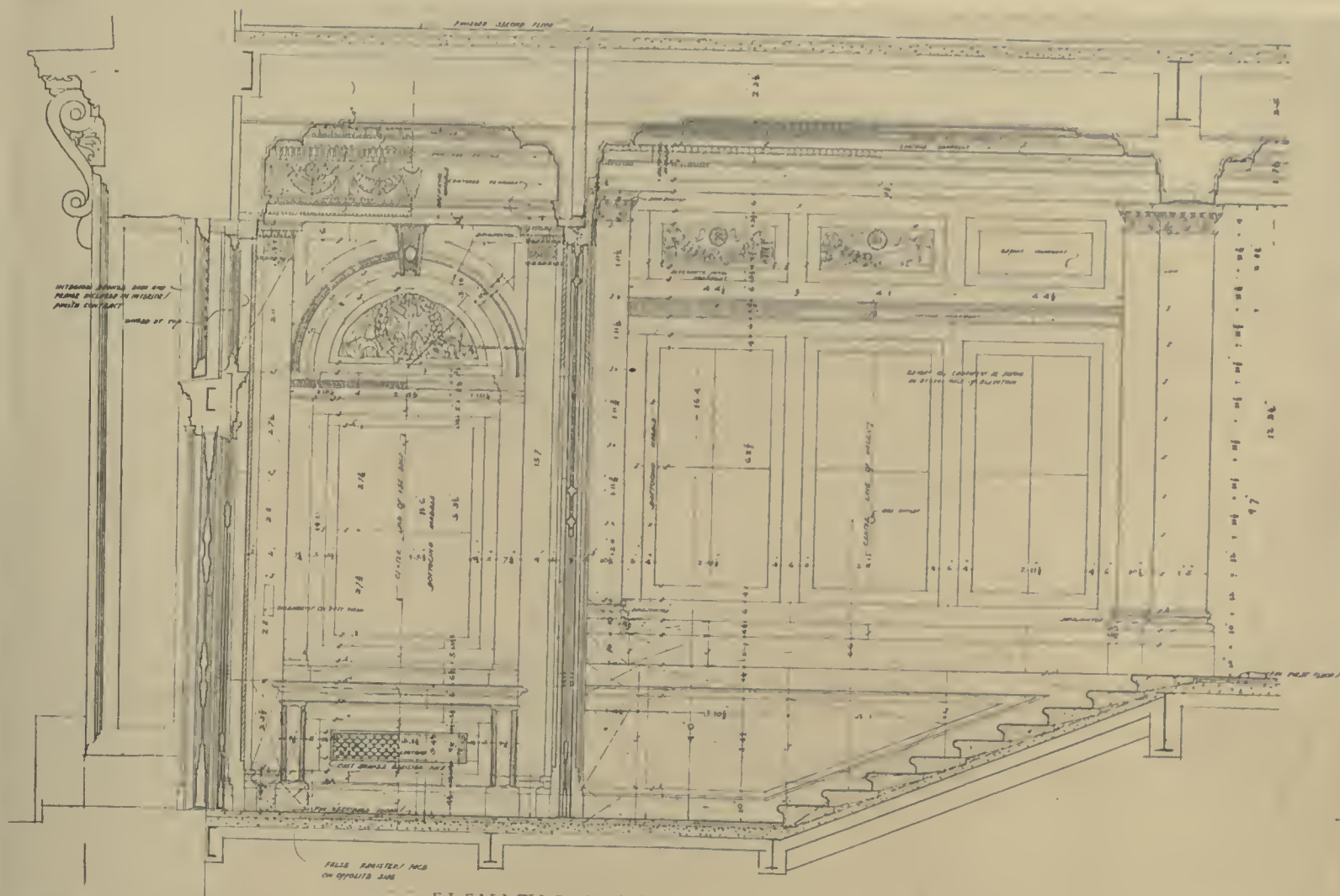




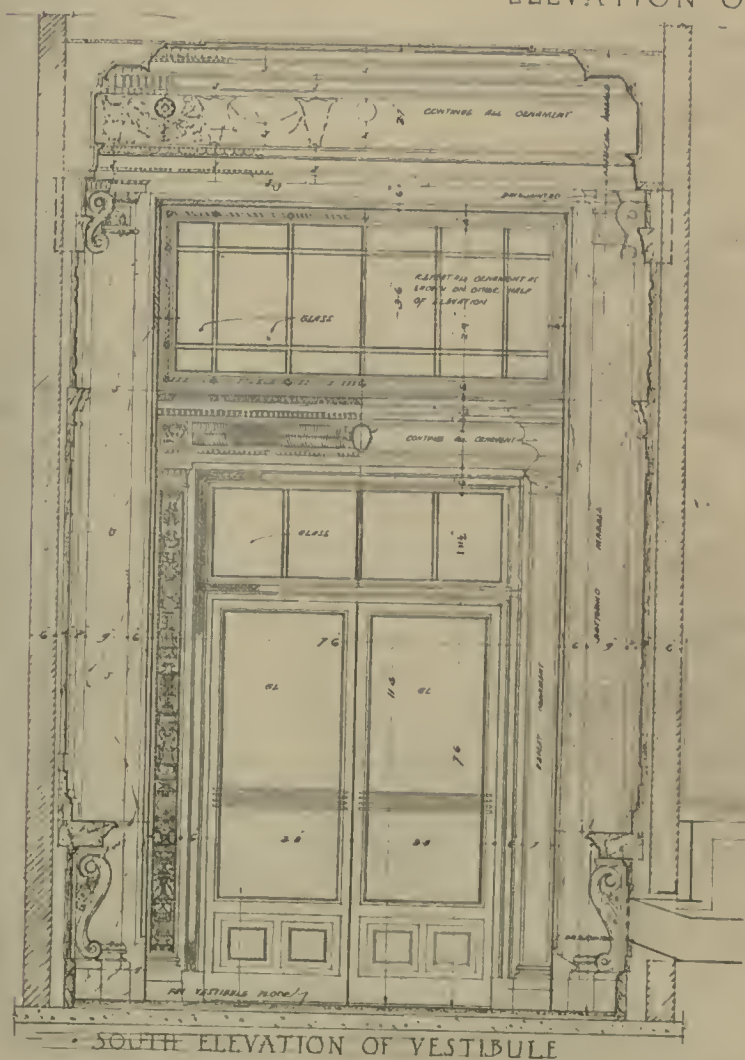
SCALE DRAWING OF ENTRANCE AND FIRST STORY
NEW BUILDING FOR THE CHILDREN'S MUNICIPAL COURT, NEW YORK CITY
CROW, LEWIS & WICKENHOFFER, ARCHITECTS



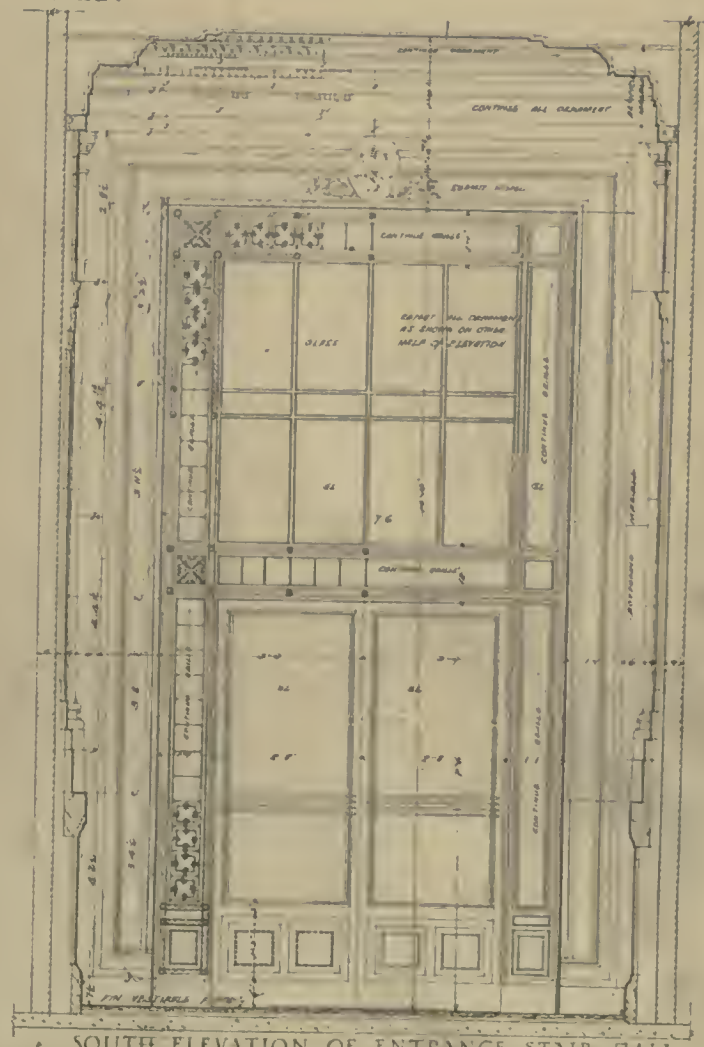
SCALE DRAWING OF UPPER STORIES
NEW BUILDING FOR THE CHILDREN'S MUNICIPAL COURT, NEW YORK CITY
CROW, LEWIS & WICKENHOEFER, ARCHITECTS



ELEVATION OF WEST WALL. 2

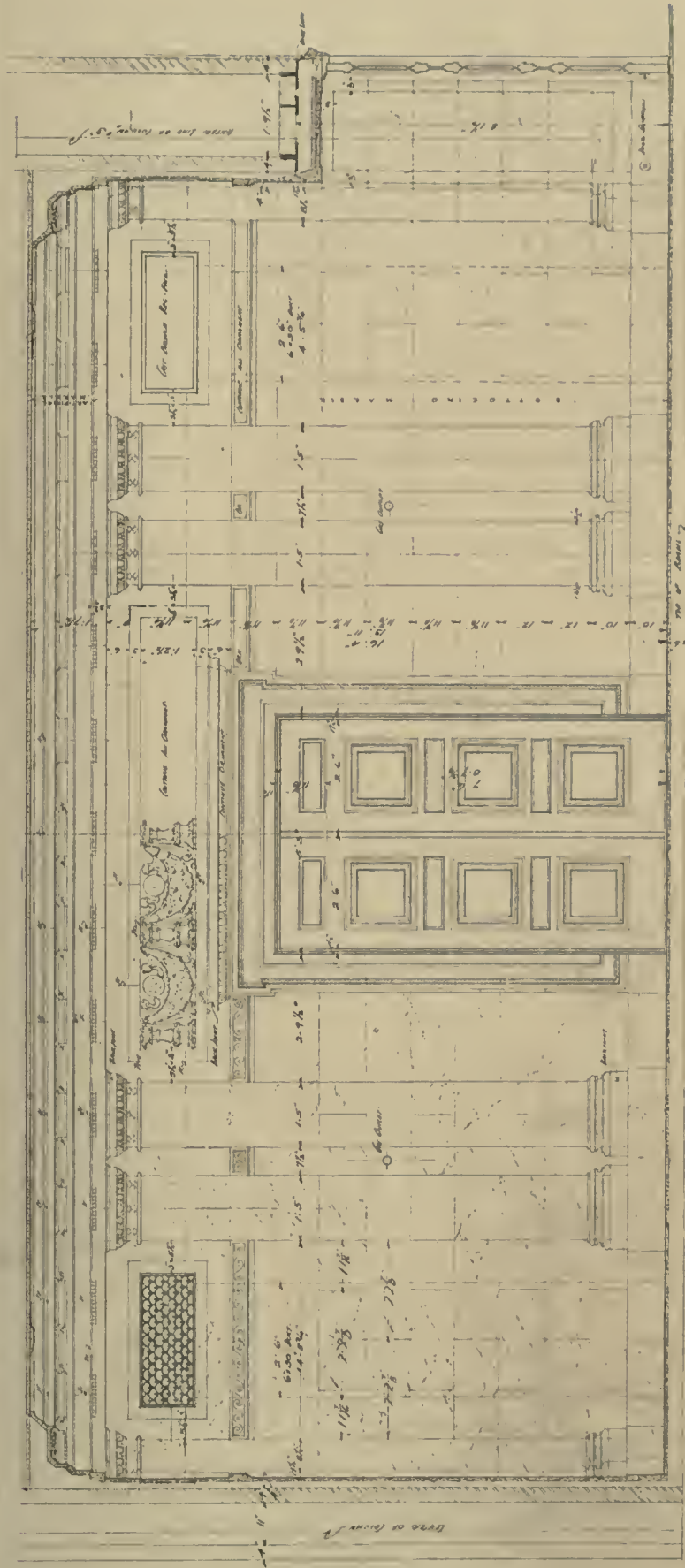


SOUTH ELEVATION OF VESTIBULE

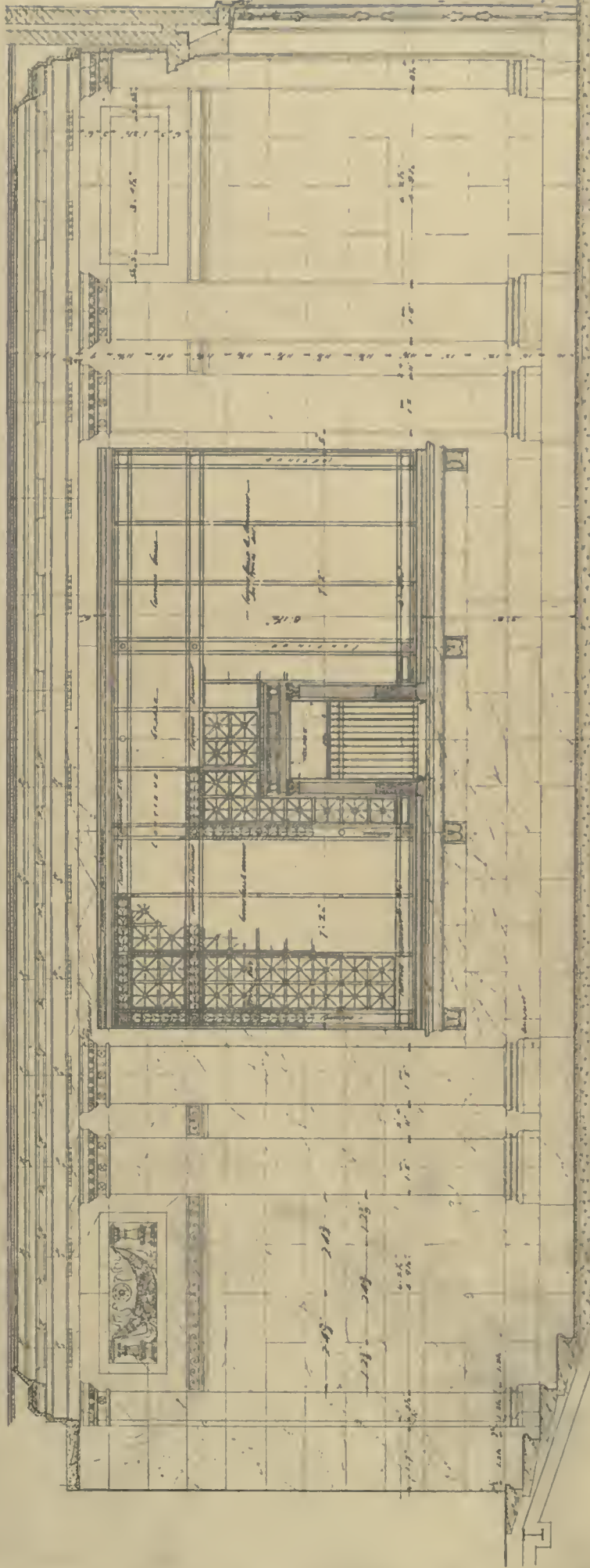


SOUTH ELEVATION OF ENTRANCE STAIR HALL

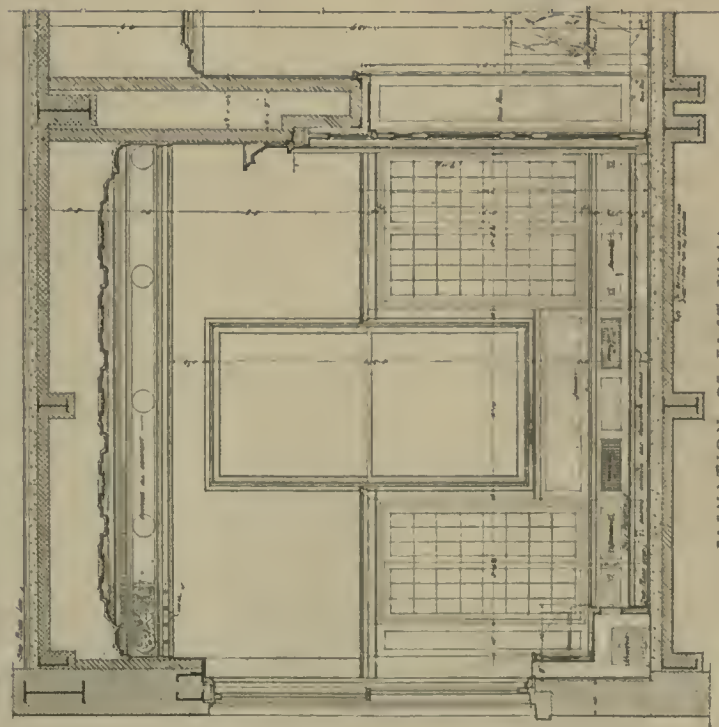
DETAILS OF VESTIBULE AND ENTRANCE STAIR HALL
NEW BUILDING FOR THE CHILDREN'S MUNICIPAL COURT, NEW YORK CITY
CROW, LEWIS & WICKENHOEFER, ARCHITECTS



ELEVATION OF EAST WALL



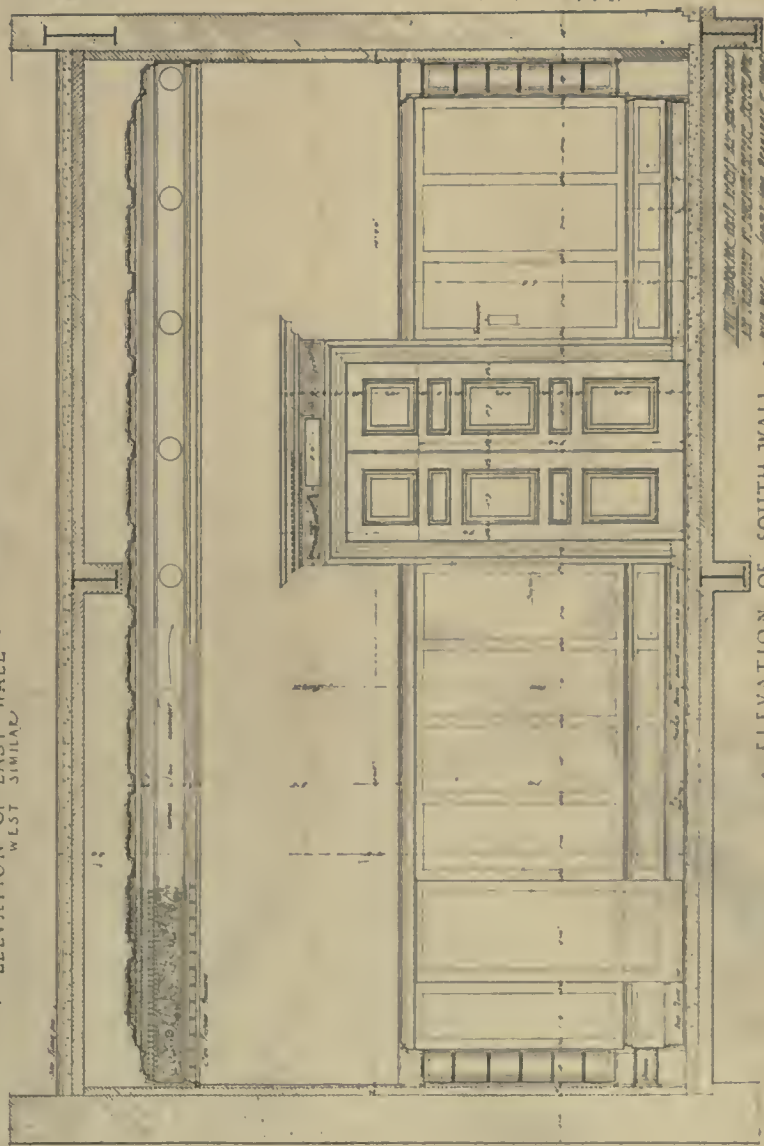
ELEVATION OF NORTH WALL



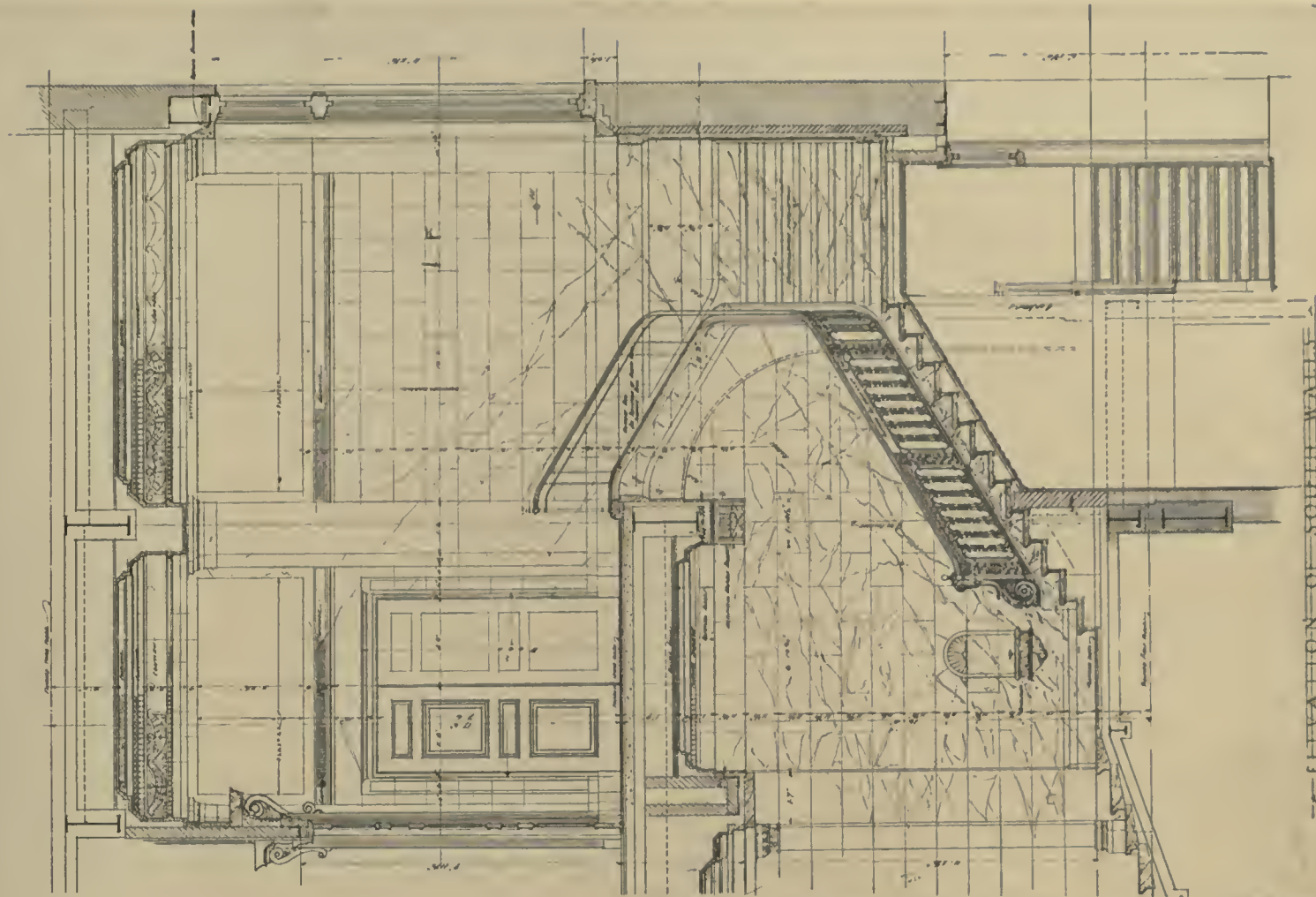
ELEVATION OF EAST WALL
WEST SIMILAR



PART - PLAN OF CEILING
PLASTER



ELEVATION OF SOUTH WALL



ELEVATION OF SOUTH WALL

ELEVATIONS OF SMALL COURT-ROOM AND SECTION OF MAIN STAIRCASE
NEW BUILDING FOR THE CHILDREN'S MUNICIPAL COURT, NEW YORK CITY
CROW, LEWIS & WICKENHOFER, ARCHITECTS

78-12



STAIRCASE END, ENTRANCE LOBBY



GRILLE IN NORTH WALL, ENTRANCE LOBBY
THE CHILDREN'S MUNICIPAL COURT, NEW YORK CITY
CROW, LEWIS & WICKENHOFER, ARCHITECTS

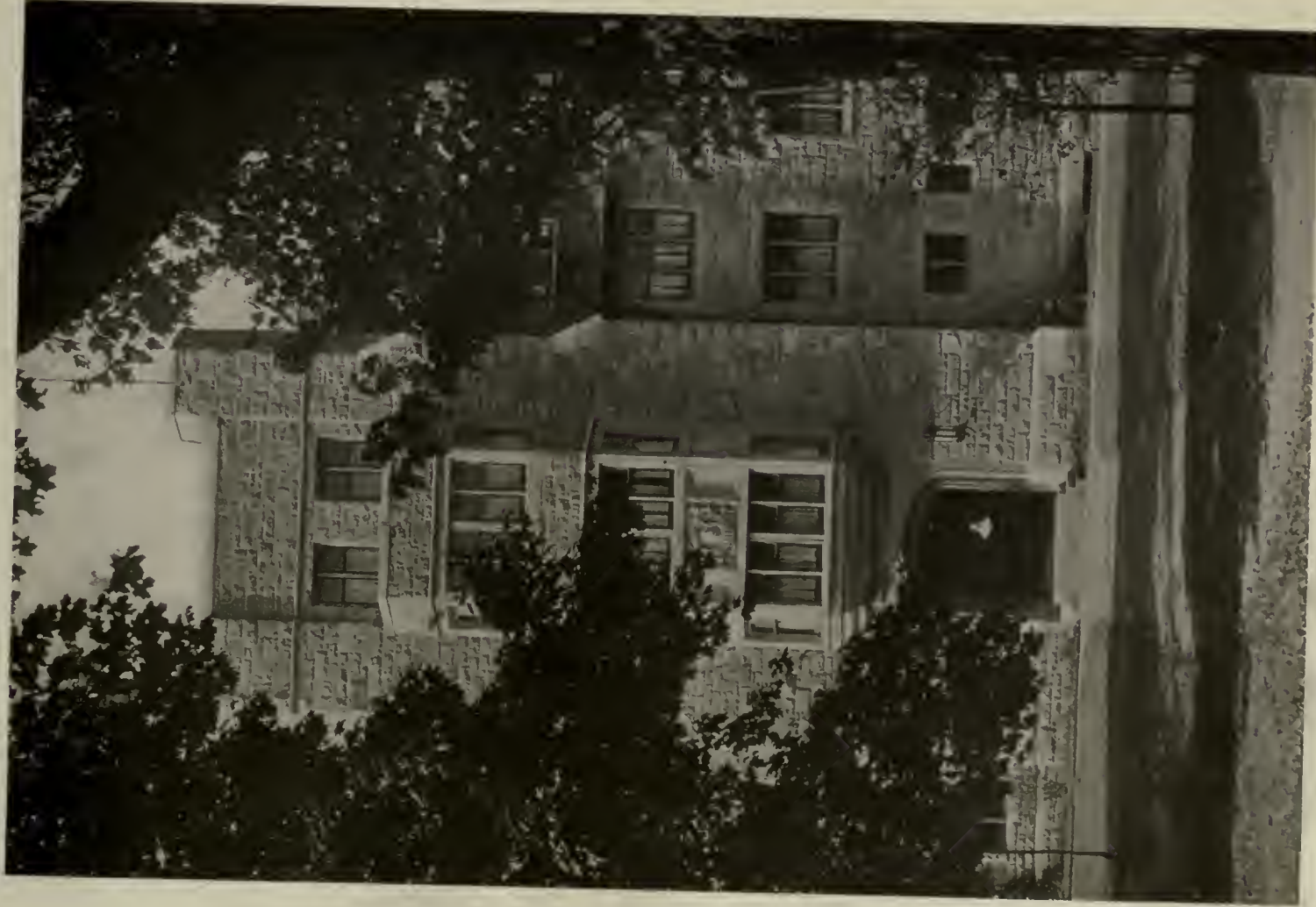


MAIN COURT-ROOM



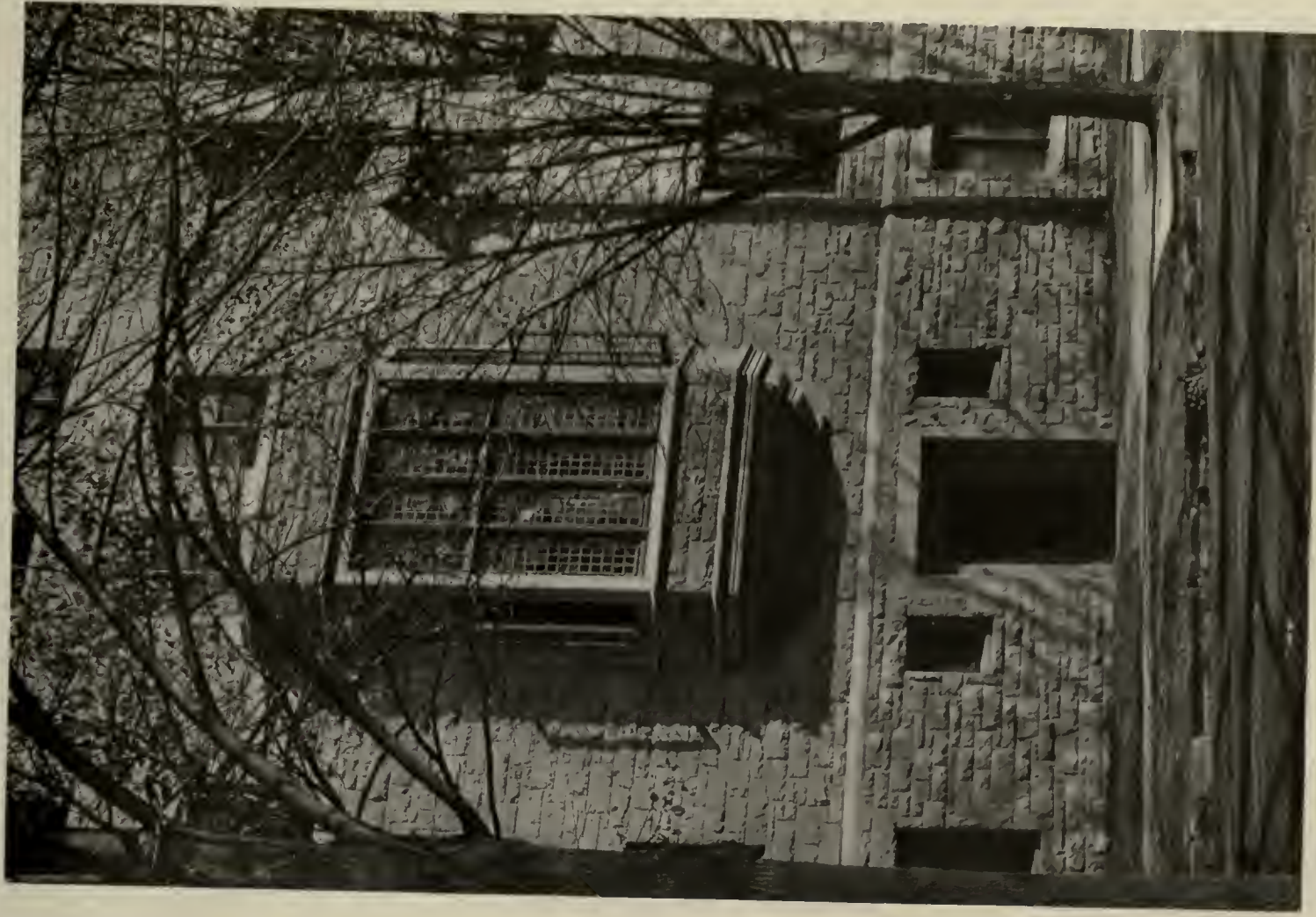
WAITING-ROOM

THE CHILDREN'S MUNICIPAL COURT, NEW YORK CITY
CROW, LEWIS & WICKENHOEFER, ARCHITECTS



CENTRAL TOWER ENTRANCE

RESIDENCE HALL, COLLEGE OF NEW ROCHELLE, N. Y.
MURPHY & DANA, ARCHITECTS



CENTER OF REAR FAÇADE

RESIDENCE HALL, COLLEGE OF NEW ROCHELLE, N. Y.
MURPHY & DANA, ARCHITECTS



VIEW ACROSS ROCK GARDEN



GENERAL VIEW

PLATE LXXXI

HOUSE AT CHISELHURST, KENT, ENGLAND

W. CURTIS GREEN, ARCHITECT

The Problem of Low-Cost Housing

By Robert Leavitt Davison

UNTIL forty years ago the houses found in most of the New England mill towns were of a modified Colonial type, more or less pleasing in effect (Fig. 1); but most workingmen's houses built since that time have been almost exclusively of the so-called "soap-box" style of architecture (Fig. 2). However, to-day, along with the growth of modern industrial cities, new and improved types of workingmen's houses are being developed.

The most popular type of house for the better-paid workingman in the New England mill towns to-day is the "two-family," semi-detached cottage, most generally of the gambrel-roof type, such as have been built at Hopedale, Mass. These houses are usually built with shingle roof and side walls; but at Salem, Mass., some more recently built houses have been constructed with brick walls and slate roofs, which are obviously desirable betterments, pointing towards more permanent and tenable dwellings, with an accompanying reduction of up-keep cost and fire risk, which is coming to be required in all up-to-date housing developments.

In most towns, where the land is very cheap, low-paid labor is generally housed in small, cheap, one-story houses. One cannot, of course, expect much architectural beauty in such a house as this; but at Middletown, Ohio (Figs. 3 and 4), very satisfactory results have been obtained in shed buildings having overhanging eaves and white trims for doors and windows. The simple expedient of alternating single and "two-family" houses has been attempted in the endeavor to avoid extreme monotony.

The mines of Pennsylvania are, for the most part, worked by newly arrived immigrants, too poor and ignorant, and too unskilled in the customs of a new land, to secure better employment. They are usually underpaid and poorly housed. Most miner's cottages are in reality only shacks, but at Hauto, Pa., miner's cottages (Figs. 5, 6, and 7) have been built of terra cotta tile which are in many ways models of what should be done in a mining community. The houses are without ornament, but the well-built walls and hospitable



Fig. 1. Early Type of Cottage, Hopedale, Mass.
Rent is \$2.20 a week for 6 rooms and bath. The house is heated by stoves.



Fig. 2. "Soap-Box" Type
This house has 4 rooms, and toilet in basement, and rents for \$12.00 a month.



Fig. 3. Plan of Immigrant Single Cottage Shown in Fig. 4.



Fig. 4. Cottages for Immigrants, American Rolling Mill Company, Middletown, Ohio
This cottage rents for \$12.50, including free use of bath, electricity, and water. There is a central bath and wash house for every four cottages. Cost, per house and lot, \$1,722.00. The lots average 40 x 120 feet for each family. No cellar nor heating-plant is provided.

porches give a home-like appearance that is generally lacking in mining houses.

Among the most interesting products of the recent development in workingmen's houses are the cement semi-detached houses which have been built at Nanticoke, Pa. (Figs. 8 and 11). The merit of these is due to the adaptation of the style of architecture to the materials used. While there exists great opportunity for improvement in the artistic expression of the material, these houses, nevertheless, may serve as very good illustrations for the fact that, by skilful designing, a perfectly plain building can be made attractive with the smallest possible additional expense.

The plans of workingmen's houses have gradually evolved into several distinct types. Most of the double houses have a more or less conventional floor plan. Since there is nothing unusual or unfamiliar about these floor plans, it seems scarcely necessary to take the time or space to discuss them here; but, occasionally, unusual types have developed to meet special conditions, as at Middletown, Ohio (Fig. 3), a house which is intended for occupancy by foreign labor. An important part of this plan is a large kitchen living-room, with an alcove for washing dishes

and keeping and preparing food. With the room available it would have been possible to have had a separate living-room and kitchen, but the other arrangement was thought to be preferable for the particular class of tenants for whom the dwelling was being designed. In summer thorough ventilation may be had with this arrangement, and in winter, except in very cold weather, the entire house may be heated easily by the kitchen stove. Fig. 7 shows a variation of this principle. In winter the cook-stove is in the living-room, and the kitchen is used as a pantry and wash-room. This kitchen

is similar to the scullery seen in the English Garden-Village cottage.

While in older types of workingmen's communities bathing facilities were not provided, they are now always put in the houses unless a central bath-house is substituted. In many industrial communities bath-houses are pro-



Fig. 5. Miners' Cottages of Hollow Tile, Hauto, Pa.

Whitewashed on the interior, omitting plastering, giving a wall not easily damaged. Houses costing under \$1,500 have sink and toilet. Others have bathroom.



Fig. 7. Floor Plan, Miner's Cottage, Fig. 5.

For this reason hollow tile or concrete walls, painted or whitewashed on the inside, are most desirable for the cheaper types of laborer's cottages. In the Washington "row houses" for colored tenants the wainscot is of cement plaster painted a dark green. This is satisfactory where there is a brick or other solid and durable backing to the cement, but it is liable to crack and break off where it is applied to lath.

The success or failure of workingmen's housing enterprises is greatly dependent upon the adoption of a system of maintenance that succeeds in obtaining the cooperation of tenants. Special provision is generally made for planting trees and shrubs. Garden seeds are sometimes furnished free. Pamphlets and lectures are given on beautifying the home grounds. Prizes are provided for the best-kept lawns and gardens. The upkeep is encouraged in many other ways. To encourage cooperation on the part of the tenant in the care of the house,

provided for the men, where they may change from their soiled working-clothes to their street clothes. At Middletown, Ohio, a central wash and bath house is provided for every four families. The community bath-house is a success, the toilet is a failure.

Workingmen's houses are subject to the hardest usage — and the plaster is very often knocked off the wall soon after the tenant moves in.



Fig. 8. Half of Cement House, Nanticoke, Pa.

The walls, floors, and ceilings are of concrete, made of a mixture of coal cinders, sand, and cement, with 10% hydrated lime added to make the walls waterproof. The walls are painted inside and out with oil paint. Each double lot is 74 x 154 feet. Stove heat. Cellar under only one room of plan.

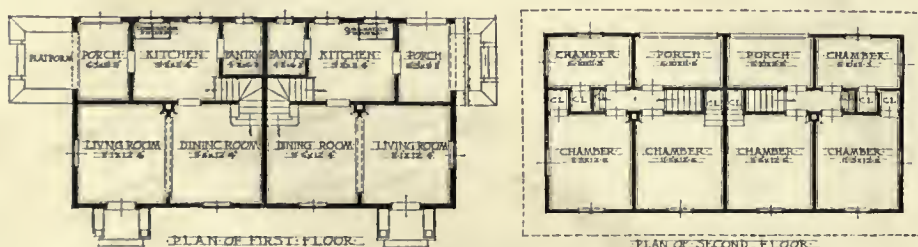


Fig. 9. First and Second Floor Plans, Nanticoke Concrete Houses

No inside toilets are provided as there is no drainage system. The double house costs \$2,320 complete, and each half rents for \$8.00 a month.



Fig. 10. View Showing Row of Semi-Detached Houses, Nanticoke, Pa.

Built for Employees of the Delaware, Lackawanna & Western R. R. Co. Milton Dana Morrill, Architect.



Fig. 6. Miners' Houses, Lehigh Coal & Navigation Company, Hauto, Pa.

These houses are built of hollow tile plastered on the interior. The house costs \$2,000 and rents for \$15.00. It has a basement and is heated by a furnace. (Plan is conventional.)

many companies give the tenant the balance of the twelfth month's rent after deducting the amount expended for repairs. Strict rules as regards sanitation and the disposal of rubbish help to maintain the property in good condition.

Before the architect starts to make his plan for such houses as these, it is very important that he should have at hand all

available information regarding the family life of the people to be housed: their standards of living; nationality; the average size of the family; and also to know whether boarders or roomers are kept. It is also necessary to know the incomes of the tenants and their average expenditure for rent. Then prices should be obtained on tracts of land suitable for building. All this is necessary, for the house built, to be successful, must be the resultant of the needs of the tenant, modified by the rent he is able to pay and the cost of the land. The type of house — detached, semi-detached, or row — is generally determined by the cost of the land and the rent, while the type of plan depends entirely upon the family life of the tenant. Since this is true, the problem that confronts the architect is the accomplishment of artistic results with cheap labor and commonplace material, keeping always in mind the needs of the class for whom he is building. This makes it a distinctly unique problem for the architect, because, in most work, cost, though important, has never been the dominant factor in the problem; nor does he often have to deal with the need of solving practical problems of living-conditions so far removed from those of his own life. This is particularly true of immigrant housing, where the conditions differ with the different nationalities concerned.

The Architectural Review

New Series, Volume IV, Number 5

Old Series, Volume XXI, Number 5

MAY, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President

Henry D. Bates, Treasurer

Frank Chouteau Brown, Editor

Publishing and Subscription Office

144 CONGRESS STREET, BOSTON

Advertising Offices

ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK

58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

STATEMENT OF OWNERSHIP OF THE ARCHITECTURAL REVIEW on April 1, 1916; as required by act of Congress, August 24, 1912:

Publishers, The Architectural Review Company, Boston. Editor, Frank Chouteau Brown, Boston. Managing Editor, Henry D. Bates, Boston. Business Managers, Henry D. Bates, Boston, and Merrill B. Sands, New York. Stockholders holding and owning one per cent or more of the total amount of stock, J. E. R. Carpenter, New York, Merrill B. Sands, New York, and Henry D. Bates, Boston. Bondholders, mortgagees, and other security-holders, none.

(Signed) HENRY D. BATES, Managing Editor.

Sworn to and subscribed before me this thirtieth day of March, 1916.

(Seal)

(Signed) WM. H. BARTLETT, Notary Public.

PLATES

PLATE XLIII.—RESIDENCE HALL, COLLEGE OF NEW ROCHELLE, NEW ROCHELLE, N. Y. (PHOTOGRAPHIC VIEWS)—MURPHY & DANA, ARCHITECTS.

PLATES XLIV.—LV.—CHILDREN'S MUNICIPAL COURT, NEW YORK CITY. (PLANS, ELEVATIONS, INTERIOR DRAWINGS AND DETAILS, AND PHOTOGRAPHIC VIEWS)—CROW, LEWIS & WICKENHOEFER, ARCHITECTS.

PLATE LVI.—RESIDENCE HALL, COLLEGE OF NEW ROCHELLE, NEW ROCHELLE, N. Y. (PHOTOGRAPHIC VIEWS)—MURPHY & DANA, ARCHITECTS.

ONE great and prevailing defect of American architecture results from a lack of common ordinary "horse sense" on the part of those individuals presuming to practise in that profession. They are constantly to be held solely responsible for the failure to recognize *appropriateness* as a fundamental essential to the practice of building design; appropriateness not only to site, but also to purpose. Any building of a practical or utilitarian sort should be arranged, first of all, to serve the practical requirements of its need for existence. If it is a pumping-station it must be arranged properly to take care of its engines, to allow working space around them, to connect with the water-mains necessary for supply and distribution, and a convenient trackage over which coal can be cheaply and easily conveyed direct from the mines to the boilers.

Under certain specified conditions a structure of this sort could undoubtedly be made monumental in type. It should *always* be dignified. But, under other conditions,—and those most likely generally to obtain,—it should be exceedingly *unobtrusive*; while it need never violate the limits of good taste in dignity or reticence, or overstep the bounds of vulgar architectural pretention or display. Yet these are prevailing faults easily introduced—either by the individual architect or the political body concerned—by an entirely human, but equally undesirable, feeling that such a work for his community bestows upon him the necessity of producing a "monument," for himself—or his employers! While this is likely to be the architectural fault; equally dire and undesirable, on the other hand, is the inevitable result of leaving its design and arrangement solely to that practical and prosaic mind that deals only with the concrete requirements of the engineering profession—as the present absolute divorce existing between engineer and architect means in that case a flagrant violation of all those public considerations of proportion and taste that are quite needlessly absent from all products of the engineer's draughting-room.

A building of this essentially practical sort, while entirely conforming to all its practical engineering needs, can yet avoid the worst crudities of mere engineering design solely by obtaining well-proportioned openings and wall spaces, outlines and contours considered in relation and adapted to natural surroundings, and should, above all, be arranged in some site where it can be as inconspicuous as its practical needs make possible. To achieve these results it is only necessary that its design be placed unreservedly in the hands of those—they are confessedly few!—architects capable of appreciating the fundamental facts that should control the design of the structure, requiring it to remain unobtrusively a seemly and appropriate part of the whole scheme, rather than allow it to become a conspicuous monument to the designer's professional incompetence, advertising an entire lack of "common sense" on his own part as well as on the part of the officials responsible for his being selected—and retained—in their employment!

THAT it does not necessarily mean an increase in the cost of a building to have it properly designed in the first place, is a bromidiom that—somehow or other—it seems peculiarly difficult to make the public at large realize to be a proven fact. It is even difficult to make them understand that there are times when a slight amount of money invested in making a building beautiful, in addition to making it practical, is a profitable financial investment. It does not alter the fact that, in almost every case where an engineer's design has proved unsatisfactory, it needed but a little pliability in handling the composition of the group, the relation of its openings to its wall space and general proportions, to transform an actively ugly object into one that could be, at least, passively beautiful. It is, of course, likely altogether to escape the casual observer that, whereas he can perhaps find some few points where the cost of an especially made window and frame has been more than a stock substitute, he does not perhaps realize that the stock substitute is as good an evidence of poor economy as anything else; that it is nowhere near as durable, as cold and weather tight, as its somewhat more expensive alternate. He also has no opportunity at all for realizing that the architect has made the additional expenditure incurred upon these details many times over by the savings effected on other portions of the design that the ordinary client is quite incapable of appreciating or comprehending. It is even impossible, in most cases, for him to realize the actual money value saved by a *better arranged* plan,—which he has a right to expect from his architect,—unless that arrangement expresses itself in a definite greater number of rooms that he thus obtains over an alternate, and less thoroughly studied, scheme.

Yet those very architects who have most consistently ignored the practical requirements necessary to the proper practice of their profession have—more than any other element—been responsible for bringing about this present misunderstanding on the part of the public as to the true service that they can expect the architect to render. Unfortunate as this misunderstanding is, it has undoubtedly become well grounded and widespread, and so will be difficult to live down. Therefore it distinctly behooves those representing the profession to do their utmost to correct it. In part this can best be accomplished by their exerting all due care to satisfy and solve the practical requirements of a problem in their own individual practice. In part, however, it is necessary to undertake a more active propaganda than the profession as a whole has yet ventured to inaugurate. On this side, at least, there is presented a definite problem concerned with a properly laid-out campaign of practical publicity that, whatever its immediate cost, must inevitably return its value to the profession many times over. In another direction, it means a very definite problem regarding architectural criticism, with which the profession should by some means or other endeavor to concern itself. This subject, too, is one worthy of special consideration. At present it is enough to suggest that the public cannot be expected to progress intelligently in so technical a matter while those to whom they look as authorities remain themselves at loggerheads as to the best or most successful means of solving practical, as well as artistic, problems concerned with the practice of architecture as a profession, individuals, perhaps, even championing entirely different means of solving an artistic problem!

(From "The American Architect")



House of Clarence Bonyne, Esq.
Davis, McGrath & Kiessling, Architects

THE plates in *The American Architect* of April 5 are devoted to Suburban and Country-House Work by Davis, McGrath & Kiessling, of various types, nearly all simple, direct, and attractive; at times, too, subject to the accent of an outside chimney, a vertical factor which is seldom successful in a horizontal semi-classic design. The carriage entrances to the Bonyne House and the Glen Ridge Country Club are too involved.

In the issue of April 12 the plates are, with one or two exceptions, of work of the School of Architecture, University of Pennsylvania, and are academic and thorough, and therefore commendable, but are not inspiring. The house for Louis K. Hyde, by Franklin B. Ware and Arthur Ware, of a Florentine villa character, is excellent, excepting for the incongruous three-centered arches.

Cram & Ferguson's little chapel at Arlington Heights (April 19) has the primitive picturesqueness of excellently laid rubble and good proportions, especially of the interior. The various apartment houses are unworthy of note, even as to the plans. Mr. Stratton's article upon "The Picturesque at Glastonbury" is neither

(From "The Brickbuilder")



Branch Library, Philadelphia
Albert Kelsey, Architect

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The American Architect")



St. Anne's Chapel, Arlington Heights, Mass.
Cram & Ferguson, Architects

(From "The American Architect")



House of Clarence Bonyne, Esq., So. Orange, N. J.
Davis, McGrath & Kiessling, Architects

(From "The American Architect")



House of Louis K. Hyde, Esq., Plainfield, N. J.
Franklin B. Ware and Arthur Ware, Architects

(From "The Brickbuilder")



Stable and Garage of W. D. Straight, Esq., Westbury, L. I.
Delano & Aldrich, Architects

(From "The American Architect")



Interior of St. Anne's Chapel
Cram & Ferguson, Architects

information nor good reading, and the sketches are very poor.

In the issue of April 26 Mr. Albert Taylor's illustrated article upon models for architectural and landscape work emphasizes the advantage of leaving as little as possible to the layman's untrained perception of architectural or topographical drawings, and shows photographs of a series of rather attractive models. The hospitals shown by Crow, Lewis & Wickenhoefer are of value for their plans. Their church in Upper Montclair is dry and correct.

In *The Brickbuilder* for April Mr. Kelsey's Haddington Branch of the Free Library of Philadelphia is well detailed, but has a *parti pris* as to plan which seems excessive for its requirements, and is thereby led into the solecism of having a single large arch in a curved projection of which the arch occupies more than half. In elevation the treachery of this motive is not evident, but it is very obvious in side elevation or in perspective. Arches carried around an apse, being of much smaller scale in proportion to the circumference and being repeated, are not nearly as objectionable as is the large single arch. The Einstein Memorial, Pompton

(From "The Brickbuilder")



Chapel of St. Simon the Cyrenian
Walter H. Thomas, Architect

(From "Architecture")



Colony Club, New York
Delano & Aldrich, Architects

(From "Architecture")



Hampton Shops, New York
W. L. Rouse & L. A. Goldstone and
J. L. Steinam, Architects

(From "The Architectural Record")



New Haven County Court-House
Allen & Williams, Architects

Lakes, N. J., by Slee & Bryson, is of the Tudor type. The Chapel of St. Simon the Cyrenian, Philadelphia, by Walter H. Thomas, recalls Pearson's work in London forty years ago, is simple and well proportioned, and will lose its dryness with age. The St. Andrew Methodist Episcopal Church, Philadelphia, seems incongruous and exotic, being neither Methodist nor Episcopal nor Philadelphian, but an importation from Mexico. As such it is characteristic and has a window charmingly detailed but much too large for the wall space. Delano & Aldrich's stable and garage for W. D. Straight, Esq., Westbury, Long Island, is a pleasure to see — well studied picturesqueness without excess. A. W. Longfellow's house at Cambridge for Mrs. J. G. Thorp is excellent, in thoroughly Colonial character. The collection of Early American Architectural Details is, as always, of value; and the competitive designs for an ornamental street clock by the students of Harvard University and of the Massachusetts Institute of Technology have imaginative quality.

In *Architecture* for April the Hampton Shops, 18-20 East 50th Street, New York, by W. L. Rouse, L. A. Goldstone, and J. L. Steinam, is a satisfactory solution of the tower building, thoroughly lighted, yet with strong corners delicately terminated — a consistent use of vertical motives allied with the piers and mullions and panel treatment of Perpendicular Gothic. The Colony Club, Park Avenue and 62d Street, New York, by Delano & Aldrich, is dignified, and refined in detail. The white band of the balustrade seems too identical in width with that of the entablature below, and could be more perforated and lighter in structure. The interiors are in most cases simple and attractive. The treatment of the ceiling of the ballroom is crude and inadequate. The house at Brookline, Mass., for Henry D. Bennett, by Kilham & Hopkins, is a typical Colonial house of Salem traditions, very well done. It might be wished that the Palladian window could have been carried a foot or more higher.

In the April *Architectural*

Record the New Haven County Court-House, by Allen & Williams, has the not unusual objection of the association of a projecting portico, a colonnade in antes, and a pilastered wall, all compressed into a building which has no large wall surfaces. J. Massey Rhind's well-poised figures have the flow of the drapery severely cut by waist bands. Of the six United States Post-Offices shown, that at Minneapolis is the best. Farmhill, Sewickley Heights, Pa., is a very well-composed and attractive Tudor manor. Loring & Leland's Waltham Library is very good indeed in style, proportions, and detail. The articles by Charles C. May upon the New York City Hall, and by A. D. F. Hamlin upon Gothic Architecture and Its Critics, are both well illustrated and well worth reading.

The National Architect for March has the admirable Academic Building, Johns Hopkins University, by Parker, Thomas & Rice; three attractive and well-designed buildings by Ellicott & Emmart, Roland Park, Baltimore; and various buildings in Buenos Ayres and other places in Argentina, which are ordinary in detail and conception, but have the great advantage of amplitude over many of our buildings erected for similar purposes.

The Architect has two good houses: the James L. Flood residence, by Bliss & Faville, Italian in style, with a touch of Bologna, Bergamo, and Florence, has the usual refined and careful study of this firm; the house of C. F. Perry, Hollywood, Cal., by B. Cooper Corbett, is greatly enhanced by its setting, but its motives and details, while excellent, are not as well coördinated as they ought to be. The San Francisco business buildings, to which three plates are given, have little to recommend them. The Church of St. Matthew, Cal., by Willis Polk & Company, has a good west window.

Good Furniture for March has an interesting series of carefully illustrated articles. These are upon Tapestries, by George Leland Hunter; Ecclesiastical Furniture, by William Laurel Harris, who calls attention to the exquisite work in the Hoent-schel Collection at the Metropolitan Museum of Art; Corner

(From "The Architectural Record")



Waltham Public Library, Waltham, Mass.
Loring & Leland, Architects
(From "The Architectural Record")

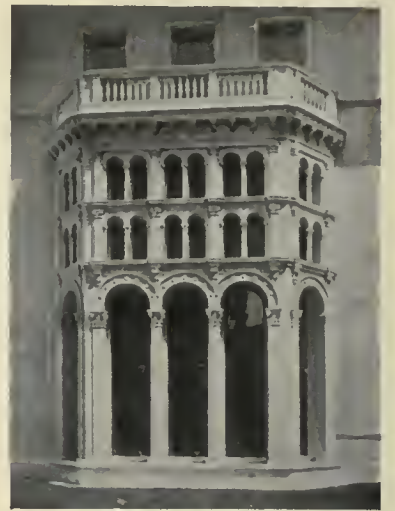


Post-Office at Minneapolis, Minn.

(From "The Architect")



Detail of Entrance

James L. Flood Residence, San Francisco
Bliss & Faville, Architects

Principal Window Bay

Treatments, by B. Russell Herts, and examples of Art in the Home, the two latter seeming somewhat too much manufactured and not simply natural; and Decoration and Framing, by C. Matlock Price. The "Garden of Inspiration" of the Architectural League is an eccentric *tour de force*; but the design for a music room, by Benjamin Morris, architect, and J. H. Hutaff, decorator, is extremely good. There is a short mention of the stupidities of would-be decorators who are too lazy to study architecture; i.e., rational structure, and who inevitably fall by the way in consequence.

The Builder, England, continues its series of Wren's churches in all the following numbers: In the number of March 17th are some modern buildings in India, which follow successfully traditional types. In the March 24th number the proposed improvements

at Bath are not conducive to enthusiasm. Mercers Hall, Cheapside, in the March 31st number, is thoroughly dull Georgian work, of which the chapel has better quality than the other rooms. The April

7th issue has nothing of merit. The April 14th number has a design of St. Mary-the-Virgin, Laira, Plymouth, the East End, by T. R. Kitsell, with an attractive composition of window treatment, and the Chancel of St. James-the-Less, Plymouth, by the same architect, which, as far as may be seen in a very poor photograph, badly printed, has much interesting detail.

From the annual report for 1914-1915 we reproduce a recent photograph of the American Academy in Rome, by McKim, Mead & White. It is designed thoroughly in accordance with the many buildings shown in Letarouilly's "Édifices de Rome Moderne." It is not the robust style of mediaeval Rome, nor has it the grand manner of the Medicean Popes, but it resembles the delicate elegance of the Casa de Papa Julio. The terraces are reminiscent of that between the garden and the Bosco

at the Villa Medici, and its masses, arranged in receding planes, are admirable. The advance court seems a little burdened with detail, and the front wall to the court would be better if built entirely of stone.

(From "The Architect")

American Academy in Rome
McKim, Mead & White, Architects

(From "The Builder," London)

St. Mary-the-Virgin
T. R. Kitsell, Architect

(From "The Architect")

House of C. F. Perry, Hollywood, Cal.
B. Cooper Corbell, ArchitectChurch of St. Matthew
Willis Polk & Co., Architects

THE ARCHITECTURAL REVIEW

CONTENTS

BUILDING THE "NEW TECHNOLOGY"

H. E. KEBBON RESIDENT ARCHITECT

ILLUSTRATED BY CONSTRUCTION PHOTOGRAPHS

THE MAIN DOME AND ITS ENGINEERING FEATURES

ILLUSTRATED BY CONSTRUCTION PHOTOGRAPHS

THE WALKER MEMORIAL BUILDING

THE NEW TECH DORMITORIES

THE PRESIDENT'S HOUSE

WILLIAM WELLES BOSWORTH ARCHITECT

FROM STUDIES BY BIRCH BURDETTE LONG

PLATES

ELEVATIONS AND DETAIL DRAWINGS

NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY CAMBRIDGE MASS.

WILLIAM WELLES BOSWORTH ARCHITECT

WITH SIX ADDITIONAL PHOTOGRAPHS BY JULIAN BUCKLY

HOUSE FOR CARL JEFFERSON ESQ.

EVANSTON ILL.

RESIDENCE FOR GUSTAVUS BABSON

OAK PARK ILL.

TALLMADGE & WATSON ARCHITECTS

RESIDENCE AT GERMANTOWN PA.

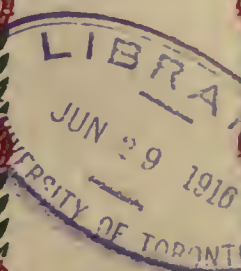
HART HOUSE AT RADNOR PA.

DÜHRING OKIE & ZIEGLER ARCHITECTS

FIFTY
CENTS

JUNE 1916
FOUNDED 1887

VOL IV
NO VI





New Massachusetts Institute of Technology Buildings
 William W. Bosworth, Architect
 Stone & Webster Engineering Corporation, Engineers and Contractors
Equipped to date with
 Five Otis Elevators
 Four Electric Freight (Three Switch, One Push-Button Control)
 One Electric Passenger

And Now Add "Tech"

No equipments ever come up for the Architects' consideration with more to recommend them than have

OTIS ELEVATORS

And now you can add Technology's new \$10,000,000 plant to the many other great buildings that have approved the specification of these Elevators.

OTIS ELEVATOR COMPANY

Eleventh Ave. and Twenty-sixth St., New York

Offices in All Principal Cities of the World

PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

AT the time we published the preliminary rendered drawings of the new buildings for the Institute of Technology, planned for the bank of the Charles River in Cambridge by Mr. Wm. Welles Bosworth, in our issue of September, 1913, we promised our subscribers later to publish the working drawings of these same buildings. That promise we now fulfil in the month of the new buildings' dedication. We further supplement these drawings with a set of Mr. Julian Buckley's photographs, taken within two weeks of the date of that dedication. We undertake this photographic showing as — while the grading and seeding are barely done, the temporary balustrades hardly in place, and the tree planting not at all begun — these buildings will probably never appear to any better advantage — even when the planting has developed — than in their present unadorned simplicity. We also feel that, of the photographs, two at least — Plates LVIII and LXIX — are peculiarly successful composition groupings of architectural elements, the one first named, especially, being reminiscent of some of the cool decorative compositions of the school of Watteau.

Mr. Buckley's photographs — taken just before sending this issue to press — show the courtyard in final shape for the dedication on June 14; the lumber piles being newly brought to the site for constructing the grand stands for the dedicatory Masque on June 13.

As this group of buildings is quite as much an achievement of engineering as of architecture, we reproduce some photographic views illustrating the development of the group's construction, showing the bare structural framework being clothed by its architectural fabric, and describing, through Mr. H. E. Kebbon, the resident architect in charge, representing Mr. Bosworth, the scheme of organization by which this development has been accomplished by the coöperation of several armies of engineers, draughtsmen, contractors, and workmen.

We are also illustrating, on

OUR "Midsummer Drive" against obsolete architectural conservatism starts in this issue on our Editorial Page, which we have given — entirely apart from our usual custom — to a signed communication from Mr. A. L. Brockway, of Syracuse, because it so exactly states our sentiments upon a matter that we believe should be agitated before the gathering of the next convention of the Institute, where we hope to see the whole subject of "Advertising in Relation to Architecture" fully discussed! If YOU — our reader — have ANY settled convictions upon this subject — be they pro or con, it does not matter — we invite your frankest statements, for publication in our next issues, where the discussion of this subject will be more fully developed.

"PROFESSIONAL FINANCIAL OPENING—\$2,500 ARCHITECT PREFERRED"

THE architects of Boston have recently received a modest and alluring circular letter, composed in a "neat and snappy" style, the text of which is reprinted below, from the "D. L. Marshall Sales Co., Promoters of Grocers' Baking Companies!"

Dear Sir:

Within the next two years we shall construct twenty or more Grocers' Baking Companies. While Mr. Beardsley of New York is our architect for Brockton and Providence, we have not signed up with him for our future propositions. Fact of the case is we desire a Boston architect — one handy-by, whom we can consult at any time.

The architect who secures the work will be obliged to take at least \$5,000 of stock in our Company — twenty-five hundred cash and balance to apply on commissions if desired.

Yours very truly,

(Signed) D. L. Marshall Sales Co.

A circular accompanying this letter admits — with no undue modesty — that the company proposes to "complete the promotion work, or, in other words, sell the stock and finance eighteen Grocers' Baking Companies inside of two and one-half years" (a neat and precise statement, and of mathematical exactitude withal)! The prospectus further promises their "few stockholders" a "net accumulation" (in two and one-half years) of "nearly 500 per cent on their investment"! Frankly confessing that such a "net profit" "seems large," the circular sets all troubling doubt at rest by reassuringly stating that "from past experience we know of no way to compute the net income other than figures shown here"! Yet, with such profit so assured, why do they feel impelled to invite all the architects of Boston to "come in on the ground floor"?

And provided any considerable number accept, what then? Will the future work be divided among them, or what? Who is this "Mr. Beardsley of New York"? The list of the American Institute is glorified by no such name; but soft — turning to the list of directors printed on the circular we find it announced that

"Mr. Beardsley is a widely known bakery architect and engineer. While only thirty-six years of age, he has probably planned and supervised the building of more medium-sized bakeries — such as we are building — than any other engineer in the country. He is a man of the highest standing, and his joining our forces insures us perfect and complete efficiency in the construction of all our plans. Mr. Beardsley is one of our largest stockholders."

After reading this reassuring — not to say eulogistic — record, we pause only to wonder that, being fortunately possessed of such an authority on their "forces," they need to wander further afield in search of the services of other — and possibly less eminent — "bakery architects"; and also, if they may not remain constant to "Mr. Beardsley," "widely known bakery architect and engineer," when he is also one of their "largest stockholders," what chance has a mere architectural outsider, with only a bare "\$2,500 cash" to chip in, to obtain their work in future — even if "handy-by"?

three additional pages, the development proposed for the remainder of the property along the river frontage now controlled by the Institute of Technology. As indicated on the plot plan, and in the photograph of the model, the space east of the study group is given to the dormitory development clustered around the new Walker Memorial, of which the design is indicated in Mr. Birch Burdette Long's perspective renderings on page 90. This memorial will, for the present, include club, living, and dining rooms, and a gymnasium — the latter to be later placed in the large building indicated at the head of the Athletic Field, immediately back of the Walker Memorial in the plot plan. Beyond, is the first dormitory group to be built (page 91). — its skeleton frame already is up to the second floor! — and inside the courtyard formed by its ell plan is the President's House, an altogether charming and distinctive structure, shown on page 92 by two perspectives, — from the river front and of the garden façade to the north.

We believe these buildings are of notable importance to the profession for two reasons: First, they represent the new surroundings of the principal educational institution dealing with engineering and architecture in America. Second, these surroundings are, in themselves, obvious and imposing proofs of architecture being among the necessary arts. It remains for the future to develop the potential advertising value to be derived by the institution itself from this dignified and fitting architectural embodiment of an architectural school.

It remains for a time still further in the future for its students to begin to realize the unconscious development, within themselves, derived from such a college background, of standards of architectural public taste that may even, later, accomplish the seemingly impossible miracle of forcing the structural engineer himself to realize the fundamental importance of architecture in its practical indispensable relation to the practice of his profession!



JOHN WARD HOUSE
at Salem, Mass. Built in 1684

Words could not portray the lasting qualities of White Pine as graphically as this remarkable photograph. The exact date of the unpainted, weather-beaten siding is not known, but it is certain that the siding on the main portion of the house is from 150 to 200 years old, and stands now as originally built, with practically no repairs. The siding on the lean-to is of a considerably later date, but it will be noted that there is no appreciable difference between it and the siding on the main portion of the house. Both are in splendid condition today and good for service for many years to come.

Photo by Mary H. Northen, Salem, Mass.

IN every line there is one product that is recognized as pre-eminent. Among woods for home-building this position has for three centuries been accorded to

WHITE PINE

Despite an impression of its scarcity, White Pine is still abundantly available today, as it always has been, in all grades and in any quantities desired. If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

Representing
The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and The Associated
White Pine Manufacturers of Idaho

WHITE PINE BUREAU,
1642 Merchants Bank Building, St. Paul, Minn.

The Architectural Review

Volume IV (Old Series, Vol. XXI)

June, 1916

Number 6

Building the "New Technology"

By H. E. Kebbon

Resident Architect

THE new Technology buildings are completed according to schedule, and are ready for inspection by the visiting hosts of Alumni who are gathering from all over the country for the dedication exercises on June 14, 1916.

The architectural scheme for these new buildings differs in two important essentials from the usual method of housing educational institutions. These two differences are basic, and the reasons that have caused their adoption are of interest.

First, instead of arranging the buildings about one axial line passing through the center of the site, two axes were established, both at right angles to the river front. (See Plate LXVI.) Upon the axis dividing the western half of the property it was decided to erect the main Technology buildings; and upon the eastern axis the residential buildings are to be grouped, including the Commons, Walker Memorial, Club House, Gymnasium, and Athletic Field.

The second radical departure from the usual has been the adoption of one enormous structure, to provide space for all the different departments under a continuous roof, instead of dividing them into separate buildings.

To take up first the division of the land — the scheme of dividing it into two distinct units was adopted as a

matter of common-sense convenience. The general proportions of the property do not favor a group of buildings around a central courtyard and extending along the entire frontage of the property. The importance of the river frontage forced its recognition as the principal façade, and it was obvious that the study buildings should adjoin Massachusetts Avenue, the main thoroughfare, by which the buildings would be approached from the residential sections of Boston and Cambridge. Locating this main group of buildings on the western half of the site made it also possible to obtain the view into the courtyard when approaching the site across the Harvard Bridge.

From an architectural standpoint it became clear that the most effective treatment was a system of courts, with the principal court opening towards the water, thus giving a southern exposure; the whole dominated by a dome rising above a colonnaded portico at the northern end, which serves to tie the group together and to emphasize the character of the whole.

Opening out from this Main Court to the east and west are two small lateral courts, which will have a certain atmosphere of seclusion. All these courts will be paved, with grass plots framing the paved areas, and with trees



Fig. 1. Looking East across Opening of Forecourt



Fig. 2. View of Buildings from Corner of Massachusetts Avenue and Charles River Road, Sept. 10, 1915

and shrubbery to add color and interest to the ensemble. Stone balustrades and seats also will tie the various units together.

After consideration there was no doubt that a single building to house all the class-rooms, offices, and laboratories of the various departments was the most practical solution. The departments are so used that students are continually passing from one to another, and combining them in one building was an obvious convenience and saving of time.

Sufficient space at the rear of the portion of the study group now completed is available for future expansion equal to twice the present needs of the Institute, and this future construction has been planned for in designing the present buildings.

It is difficult to realize the magnitude of the task that has been imposed on the architect and engineers chosen to execute this work. It means that within a little over two and a half years they have provided Technology with a magnificent new home, carefully and efficiently planned to allow for the reception of the different departments, with all the special apparatus and equipment necessary to each, so that they may move into their new quarters and continue instruction without loss of time. The consummation of this great undertaking was made possible, first, because the architect chosen is a man of broad training and ability, who has enthusiastically and conscientiously devoted himself to the problem; and second, because the engineering corporation selected to carry on the constructive work is composed largely of Technology men who have risen high in their profession, and who have succeeded, by means of their efficient organization, in pushing

the work ahead with untiring energy; and thus it is that the site on the banks of the Charles River has presented a scene of such marvelous and ever-increasing activity, particularly during the year just past.

Due to Technology ideals, this undertaking has been conducted in an entirely original manner, and it is the purpose of this article to explain, in a general way, the method used in conserving both time and energy.

It is obvious that coöperation is the paramount condition to strive for in developing any scheme, and it is particularly necessary when a problem assumes the proportions of the present one and when time is so limited. This necessity brought about the conception and erection on the site of a Technology "Service Building" large enough to house both the architectural and the engineering forces. This Service Building is approximately 120 feet by 75 feet, and contains offices for the representatives of the architect and of the engineering corporation, together with a huge drafting-room, lighted on the north by an immense skylight, running the entire length of the building, accommodating one hundred men. There are also filing-rooms and stenographers' rooms, toilets, etc. A fireproof vault opens from the drafting-room, in which all valuable drawings are placed over night, as a conflagration would mean the loss of thousands of dollars. There is a blue-printing room, equipped with a powerful machine, running water, and a forced draught, so that a print can be washed and dried within eight minutes. A type printing-press is also provided, and several adding-machines are placed in different parts of the room to assist in rapid computations. The building is efficiently



Fig. 3. Detail View across Entrance Portico back of Columns



Fig. 4. Detail of Column Capital



Fig. 5. View of Left Hand—Eastern Face—of Courtyard, May 11, 1915

heated, and is, indeed, in every sense of the word, a "Service Building." On the site, besides the Service Building, a Construction Office has been located, which houses the Superintendent of Construction and his Construction Staff. They have the direct oversight of all outside construction.

Although the new Technology is housed under one roof, yet the plans allow for a logical division of the buildings into different groups. The general plan is thus divided into twenty-one different sections, and each section is treated as a separate building in the preparation of floor plans and in carrying out operations on the site. The buildings are always referred to by their building numbers, shown on the plot plan in Plate LXVI. The twenty-one buildings have been divided into seven groups of three buildings each, and a foreman has charge of each group, and is directly responsible to a master foreman. Each foreman has a small office, located in close proximity to the group under his particular supervision, and these offices connect by telephone with the superintendent's office. In this way operations have been carried on simultaneously over the entire site. One thousand men were at one time engaged in excavating, filling, and driving piles. There are four railroad tracks, totaling a mile and a half of length, which traverse the site. A switching locomotive is operated exclusively for hauling immense amounts of building-materials to different portions of the grounds. Fifty-three thousand yards of fill were distributed over the area of the courtyard in order to raise the grade five feet above the River Esplanade, and in addition some thirty-five thousand yards were deposited over the remainder of the lot. One thousand tons of steel have been used on the ground. A few sta-



Fig. 6. View of Right—Western Face—of Courtyard, Nov. 12, 1914



Fig. 7. Detail of Right Portion of River Front of Building, Mar. 12, 1915



Fig. 8. Detail of Western Courtyard Face, seen from Central Building, Sept. 10, 1915



Fig. 9. East Side of Buildings, showing Depth of Structure, taken from Site of Walker Memorial

tistics, giving the large quantities of materials used in the buildings, may also be of interest as indicating the magnitude of the work accomplished.

Since the beginning, and during working hours, material of different kinds has been delivered to the job at the rate of one ton per minute. Forty thousand cubic yards of concrete have gone into footings and framework, and one million, six-hundred thousand square feet of wood forms have been necessary to receive the concrete. Thirty-five hundred tons of reinforcing steel have been required for the concrete, and twenty-two thousand piles have been driven—which approximate five hundred and seventy-five thousand linear feet. Two hundred and fifty thousand cubic feet of limestone have been used for exterior facing, together with six hundred thousand face brick in the interior courtyards. The common bricks used for backing up the exterior walls aggregate over three million. One hundred thousand square feet of metal window frames and sash have been installed, and five hundred thousand square feet of interior partitions erected.

The procedure by which the working drawings have been produced may be of interest. The questions of pure architectural design were studied and decided upon in Mr. Bosworth's office in New York, and the treatment of the exterior façades, as well as the general layout of plan, were there determined during the seven months preceding the erection of the Service Building. It is therefore the working and detail drawings which have been prepared in Cambridge.

After innumerable consultations with the professors in charge of the various departments of instruction at the Institute, floor plans were finally

evolved that satisfied their diverse requirements. In this work the Technology Faculty have been most unselfish of their time, and have shown a rare spirit of loyalty and coöperation. These plans, by buildings, were carefully drawn by the architectural division in the Service Building, indicating the position of the various laboratories, class and lecture rooms, offices, etc. At the same time elevations, sections, and details of the architectural treatment were prepared to accompany the plans. Blue-prints were then issued to the structural engineers, who designed the framing. They were enabled to do this by figuring out floor loads for the various portions of the buildings, based on data obtained by the equipment engineers. This information related the weight, size, and kind of machinery, as well as its location, and included everything making up the equipment of the Institute's great workrooms. The structural engineers thus determined the sizes of columns and beams, and prepared piling and footing plans, which were sent out on the field. At the same time, the heating and ventilating engineers were figuring where their fresh air intakes, ducts, steam-pipes, and drains could best be located. The electrical engineers were likewise at work, preparing a scheme for artificially lighting the rooms in all these buildings. These structural, heating, ventilating, and electrical plans were then referred back to the architect, for his criticism and approval, and were thus made to harmonize with the desired architectural result. They were then incorporated in the architect's final plans, and formed the basis for the working drawings. Besides these plans and elevations, large scale details were prepared showing the jointing of the stone facings for the different elevations, and the contours of cornices and other horizontal mouldings, in order that stone estimates could be procured. Full-size models of various portions of the façades were prepared, and erected in place on the site, in order to study the projections of cornice mouldings and pilaster projections, as well as the proportion of window openings.

By adopting reinforced



Fig. 10. Detail of Cornice (Building 7), showing Section of Mouldings and Scale of Detail



Fig. 11. View of Entrance Portico Colonnade, taken May 31, 1916



Fig. 12. Inner Portico and Main Building, facing on Courtyard, May 31, 1916

concrete construction it has been possible to carry out the erection of the skeleton framework as one complete operation, thus allowing the masonry to proceed at the base of the buildings before the upper floors were stripped of their concrete forms. As the masonry work rose it gave an opportunity to install the steel window-frames. In this way one operation followed closely on the heels of the preceding ones, and thus a great deal of time was saved.

Weekly conferences were held in the Service Building, at which all the engineers of the various branches of the work met with the architect's representative, discussed the various problems constantly arising, and arrived at decisions which could be reached only by this form of mutual coöperation.

All drawings issued by both the architect and engineers were sent to the blue-print room, with an order-card calling for a routine number of blue-prints, which were sent out automatically, according to a prearranged schedule, to the contractors, the general superintendent, the consulting engineers, and all others vitally connected with the work. The dimensions and other information on all drawings were systematically checked by both the architect's forces and by the engineers, any inaccuracies being quickly corrected by immediate consultation. The architect has maintained an inspector constantly on the job, and as the construction proceeded all minor readjustments were quickly made through the medium of the telephones distributed over the buildings and connected with the foremen's and superintendent's offices and with the Service Building.

All decisions and general information not included on the working drawings have been transmitted in written form on standard memorandum sheets, copies of which were distributed to the drafting-rooms, the superintendent, and the construction manager, and filed for reference.

After the bids on the different materials entering into the buildings had been received, they were gone over by the representatives of both the architect and the engineering corporation before any of the sub-contracts were awarded.

The Construction of the Dome

Illustrated by Construction Photographs

PRINCIPAL among the interesting features of construction of the new buildings for the Massachusetts Institute of Technology is the great dome, which rises above the central building, and is at the same time its crowning architectural feature and the most interesting instance of reinforced concrete framing to be found in the entire group.

The dome structure and the five-story building on which it rests are faced with Bedford Limestone, in harmony with the other buildings. The supporting structure, built entirely of reinforced concrete, and following the lines of the architectural design, is in the form of two tiers of cylinders or drums, the upper drum surmounted by the dome proper. The lower half of the dome is formed with steps, and the upper half is a truncated sphere, with a skylight in the flat top to admit light to the library reading-room below.

The drums are supported on two circumferential rows of columns, the outside row of the lowest drum resting on a ring girder which in turn rests upon the beams of the fifth floor of the main building. The outside row of the upper drum also rests on a ring girder, which spans the radial beams connecting the outer and inner columns of the lower drum. The inner columns of both drums, eight in number, are continuous with the columns of the main building below. Ring girders support both the upper and lower planes of the spherical portion of the dome. The stepped portion of the dome is formed in reinforced concrete slabs, resting on radial inclined girders spanning the outer and inner columns of the upper drum. The slab varies in thickness from five inches at the top to eight inches at the bottom. The reinforcement is in the form of cross-webbing of twisted rods.

The top of the dome is one hundred forty-seven

and one half feet above the general level of the site and sixty-five feet above the parapets of the adjoining buildings. The lower drum is one hundred and twenty feet in diameter and the upper drum one hundred and eight feet in diameter. The curved, or spherical, section of the dome is seventy feet in diameter.

The structure supporting the dome is remarkable in that it, inside, suggests in no way the large circle of the dome above, but is utilized for various important purposes, including an entrance-hall; a crane runway, one bay wide, in the basement and first story, extending the full width of the building; a lecture-room in the second and third stories, which will seat five hundred and fifty people and has only two free standing columns exposed; and, on the fifth floor, the great circular library, directly beneath the dome, with a reading-room seventy feet in diameter and seventy feet high, and stack space for three hundred and fifty thousand volumes.

In the Pratt School of Naval Architecture (Building No. 19 on the plot plan), to be located on Massachusetts Avenue immediately beyond the point at which the façade extending along that street now stops, and which will probably be the first of the future additions to the main buildings to be erected, a larger auditorium, seating two thousand people, will be provided.

The portion of the main study buildings now built provide facilities for two thousand students, and the space contemplated in the plans for future additions will more than double that capacity.

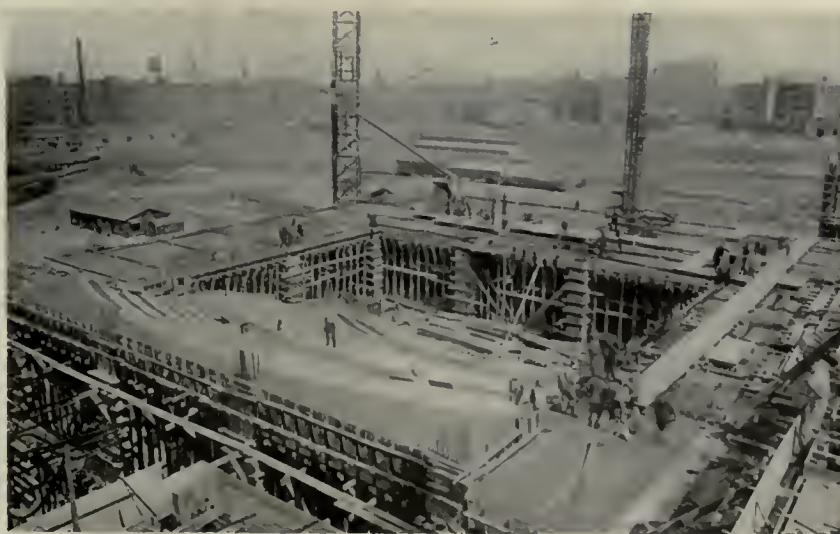
The present scheme provides internal partitions of an easily removable nature, so that class-rooms or laboratories can be enlarged or made smaller, as necessity demands. The big central library and the administrative offices, under the dome, are centrally located for both present and future development.



The Dome (Building 17), looking East from Massachusetts Ave., Sept. 10, 1915



Looking down along West Courtyard Wing, from the Dome, Aug. 12, 1915



Casting the Auditorium under the Dome, as the Walls Went Up, April 9, 1915



The Walker Memorial Building, from a Pastel Drawing by Birch Burdette Long



Photograph of Model showing Eastern Portion of River Frontage, including the Walker Memorial and Dormitory Buildings Beyond
Wm. Welles Bosworth, Architect



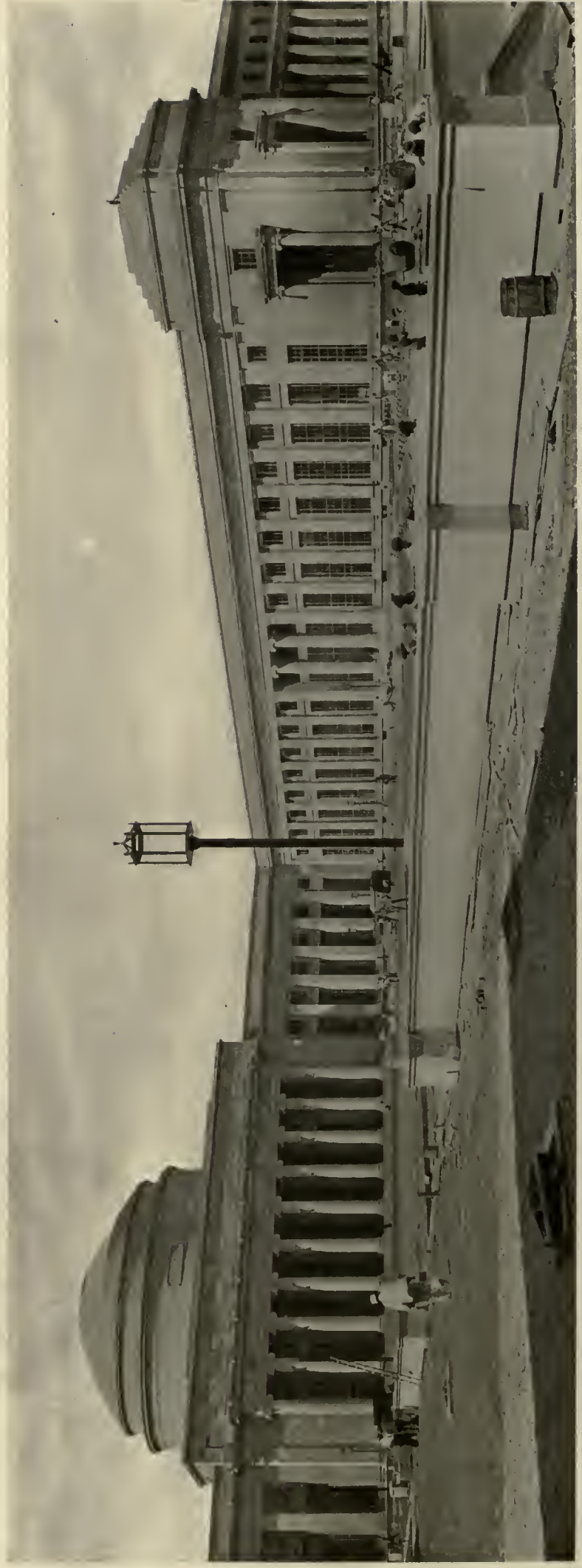
HART HOUSE AT RADNOR, PA.



HOUSE AT GERMANTOWN, PA.
DÜHRING, OKIE & ZIEGLER, ARCHITECTS



GENERAL VIEW FROM THE RIVER



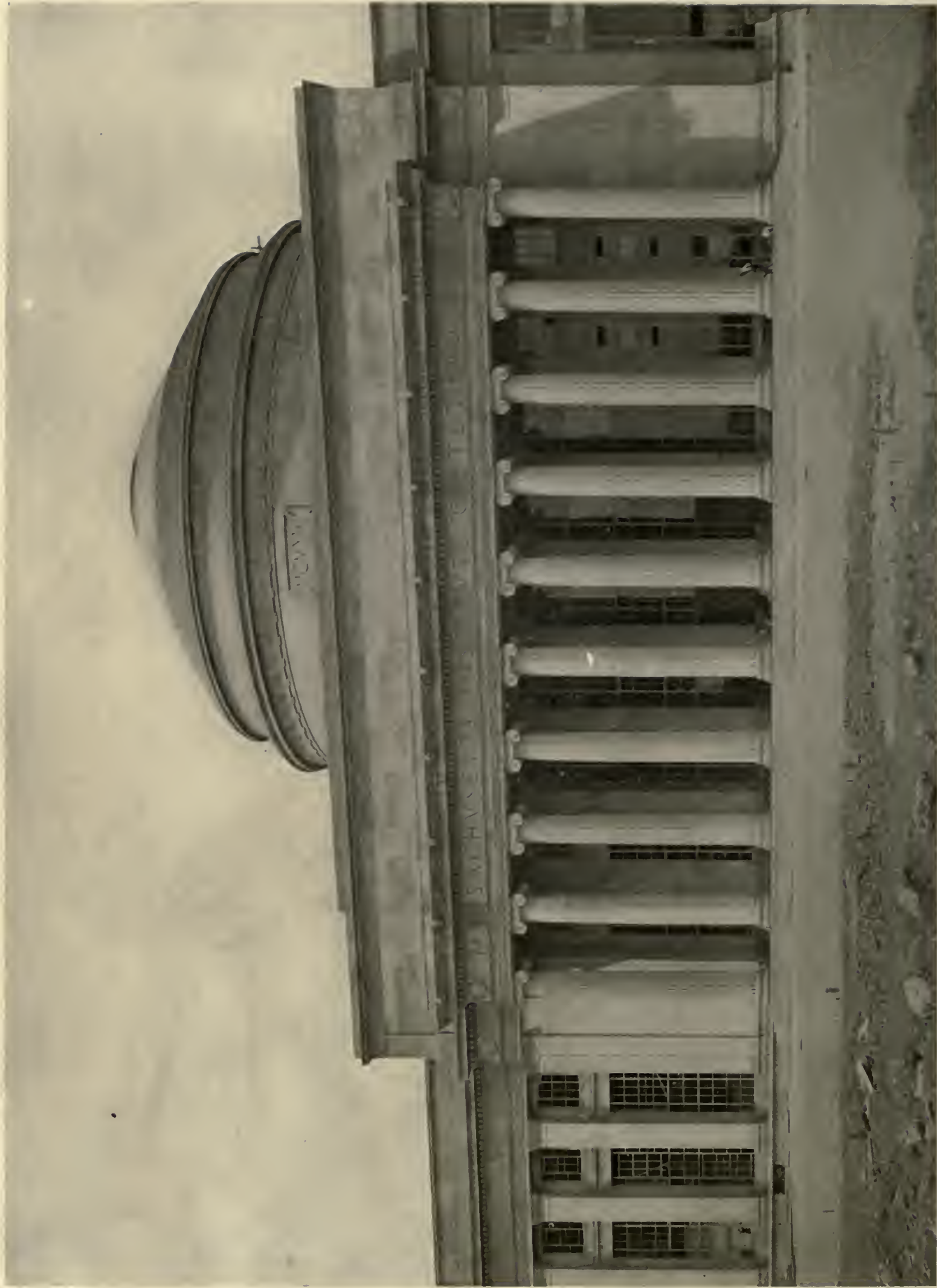
GENERAL VIEW OF PRINCIPAL COURT

NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.

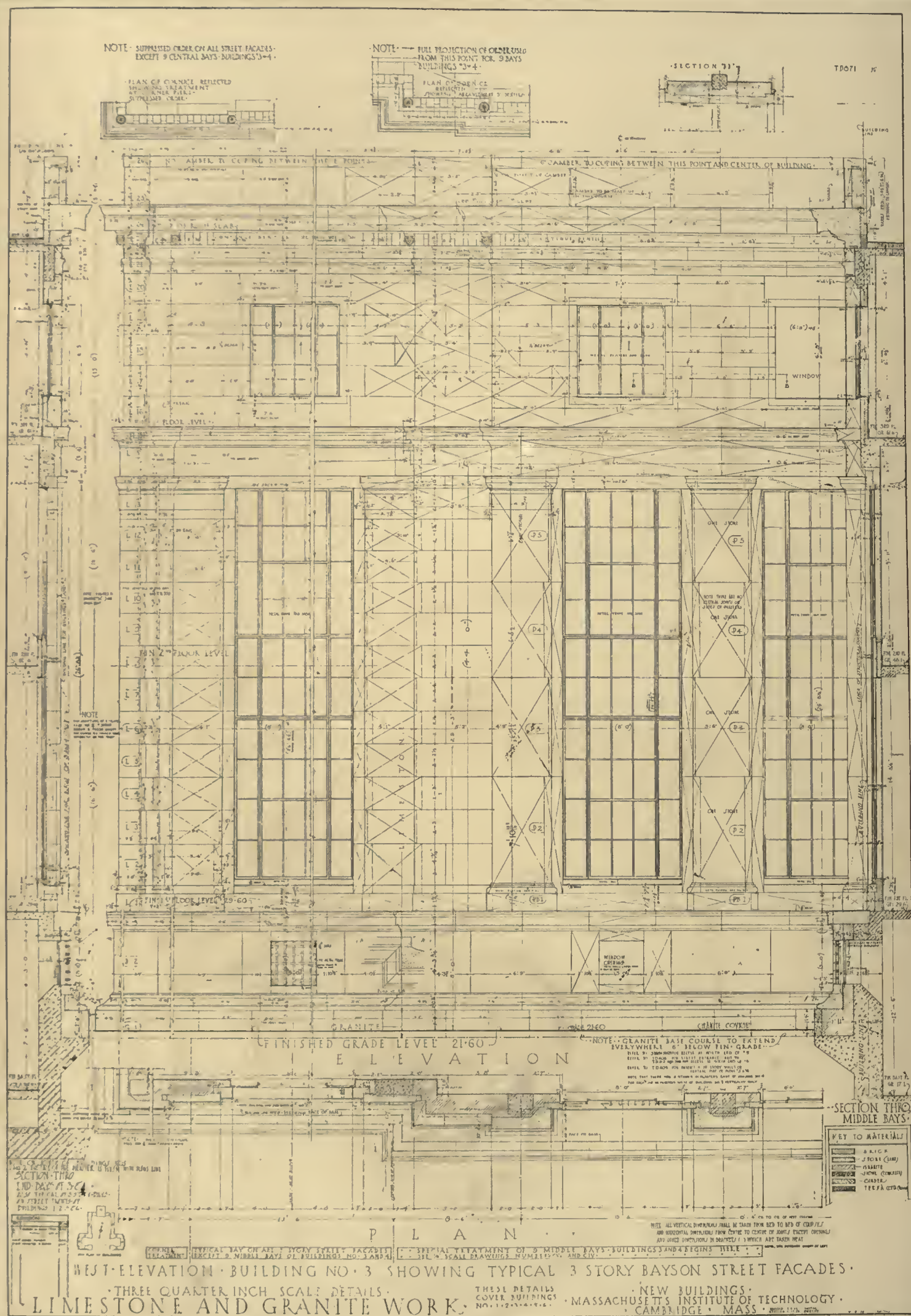
W.M. WELLES BOSWORTH, 'ARCHITECT



VIEW ACROSS THE MINOR FORECOURTS, LOOKING EAST
NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.
WM. WELLES BOSWORTH, ARCHITECT



GENERAL VIEW OF DOME AND MAIN PORTICO
NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.
WM. WELLS BOSWORTH, ARCHITECT

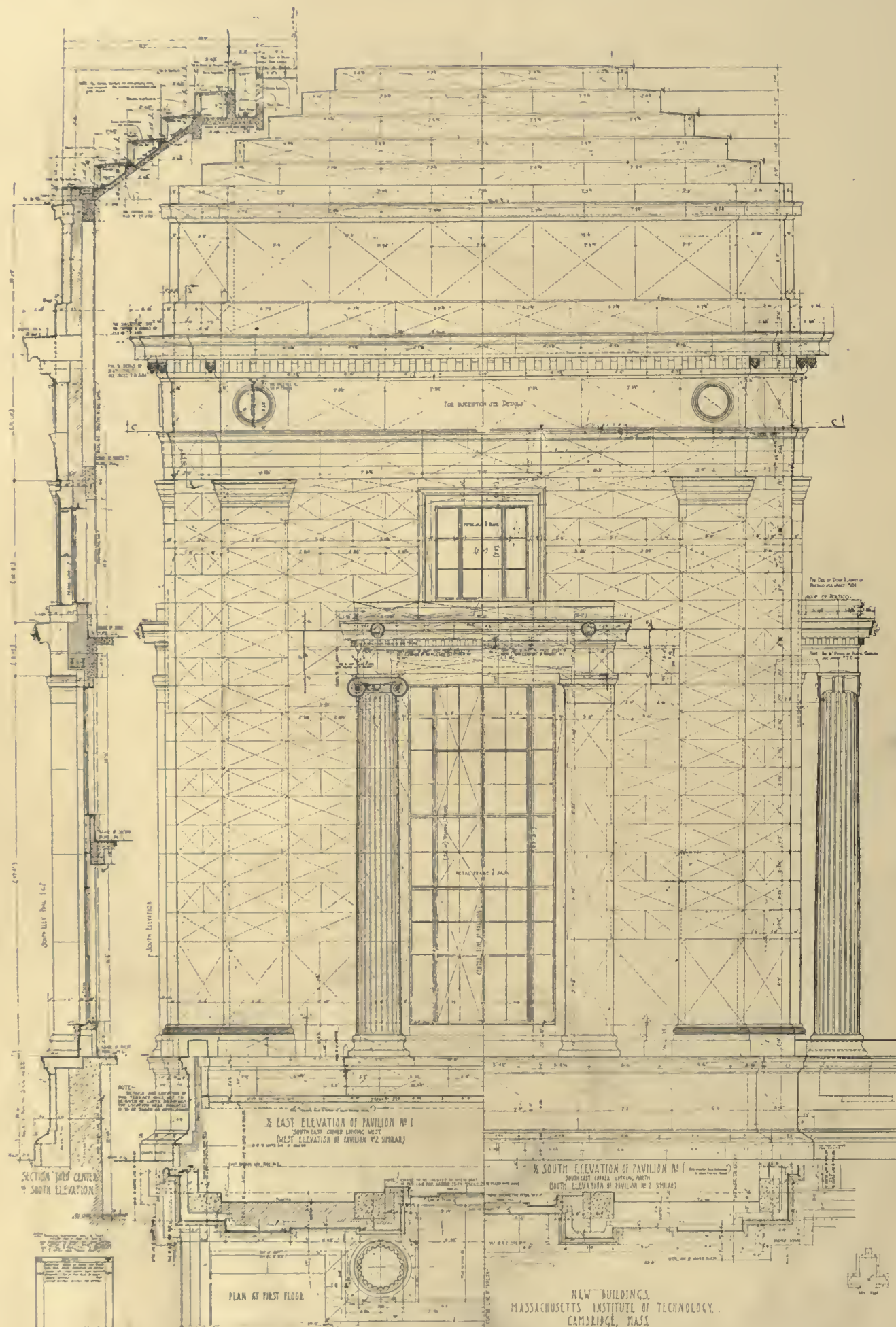


Reproduced at a scale of eight feet to the inch

DETAIL ELEVATION OF TYPICAL BAYS TREATMENT

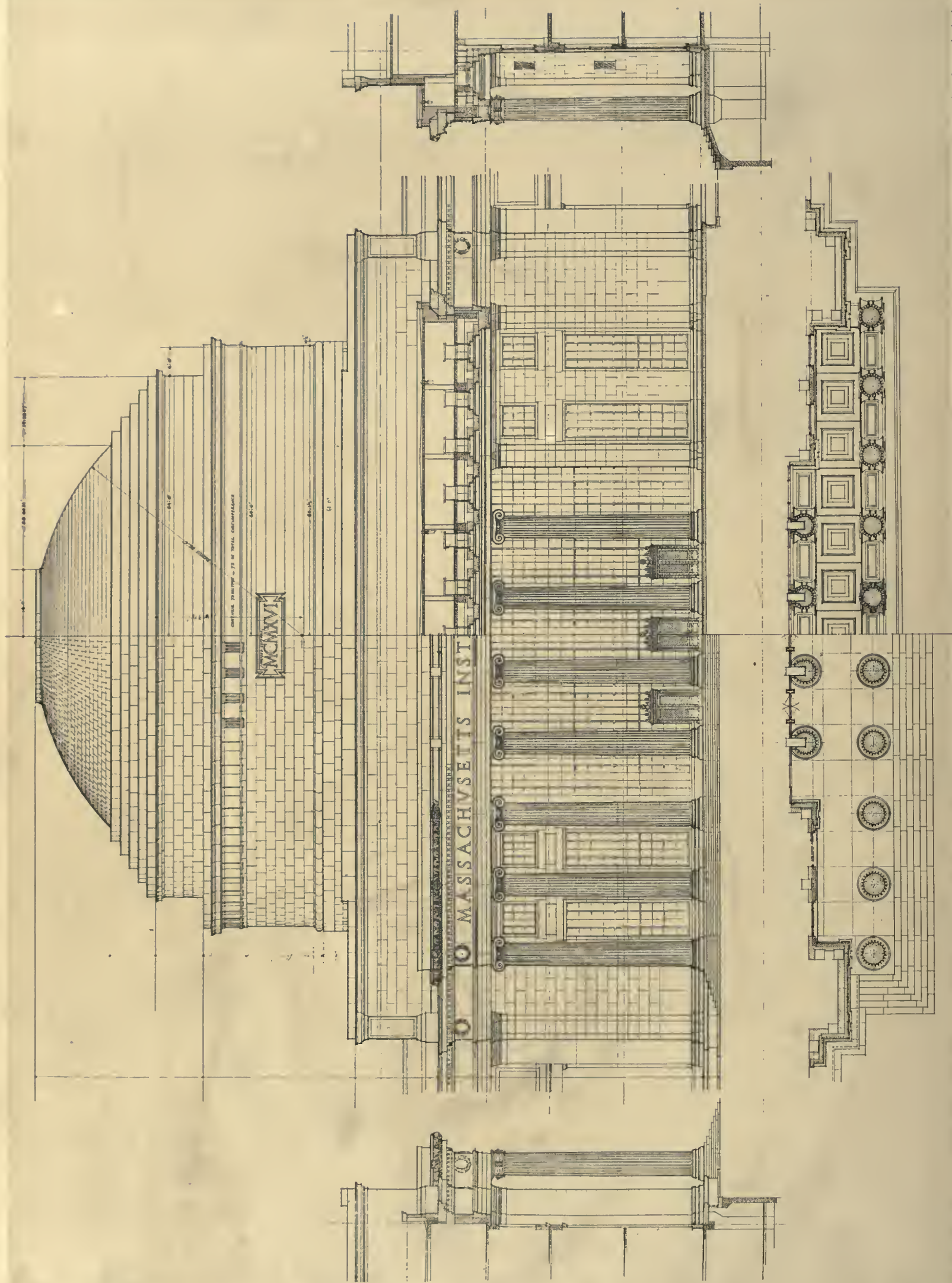
NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.

WM. WELLES BOSWORTH, ARCHITECT



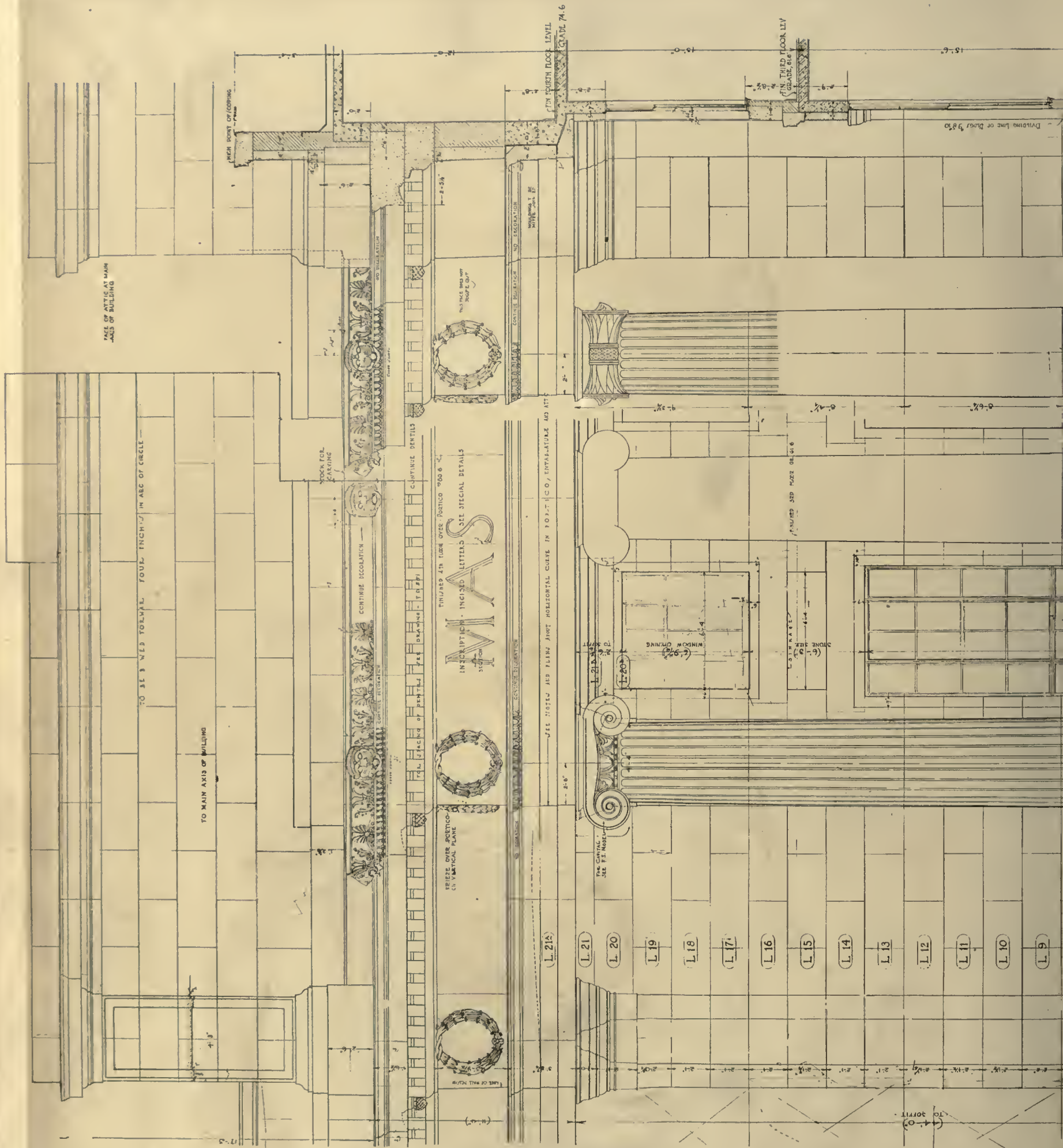
Reproduced at a scale of ten feet to the inch

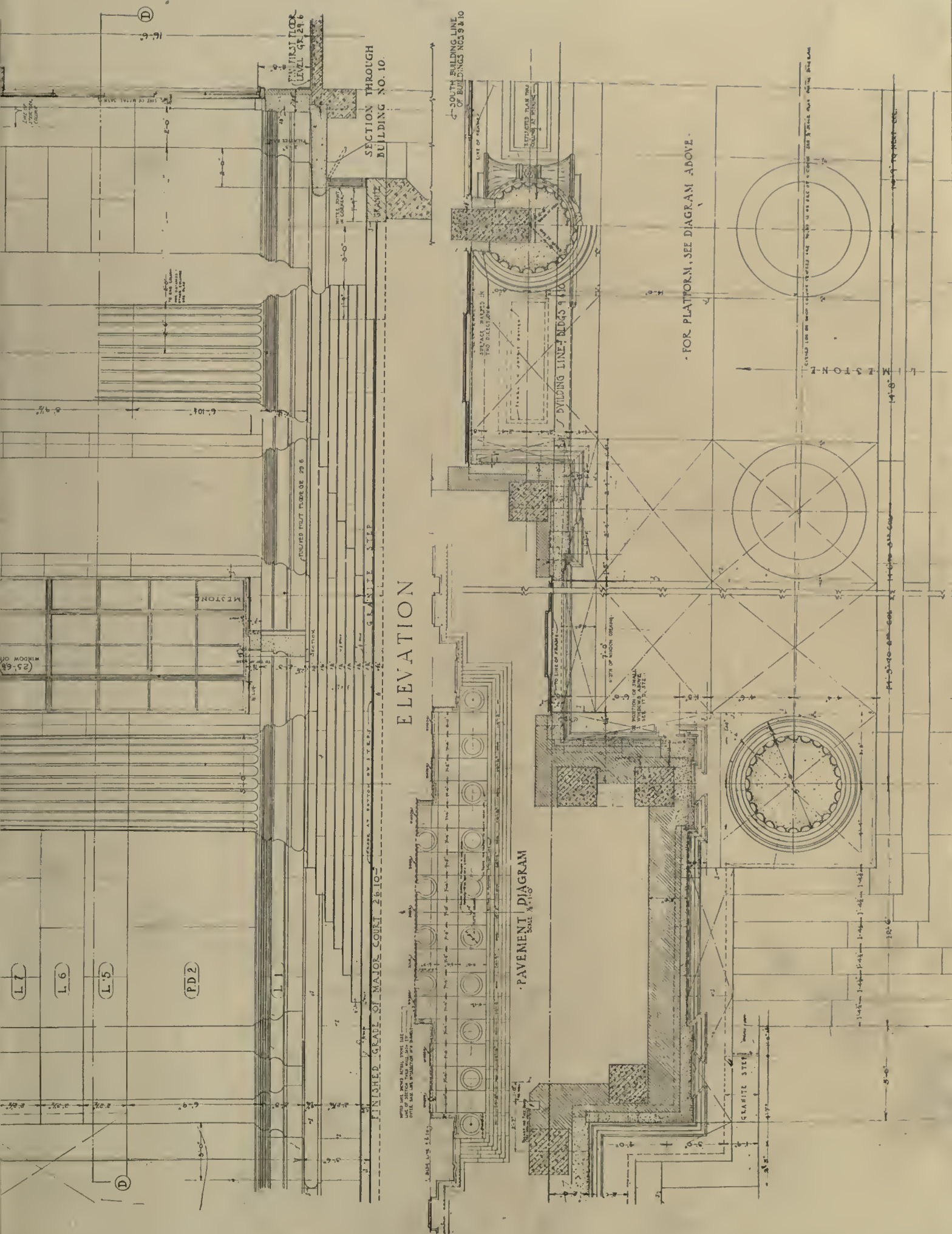
DETAIL OF CORNER PAVILION, WEST SIDE OF COURT
NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.
WM. WELLES BOSWORTH, ARCHITECT



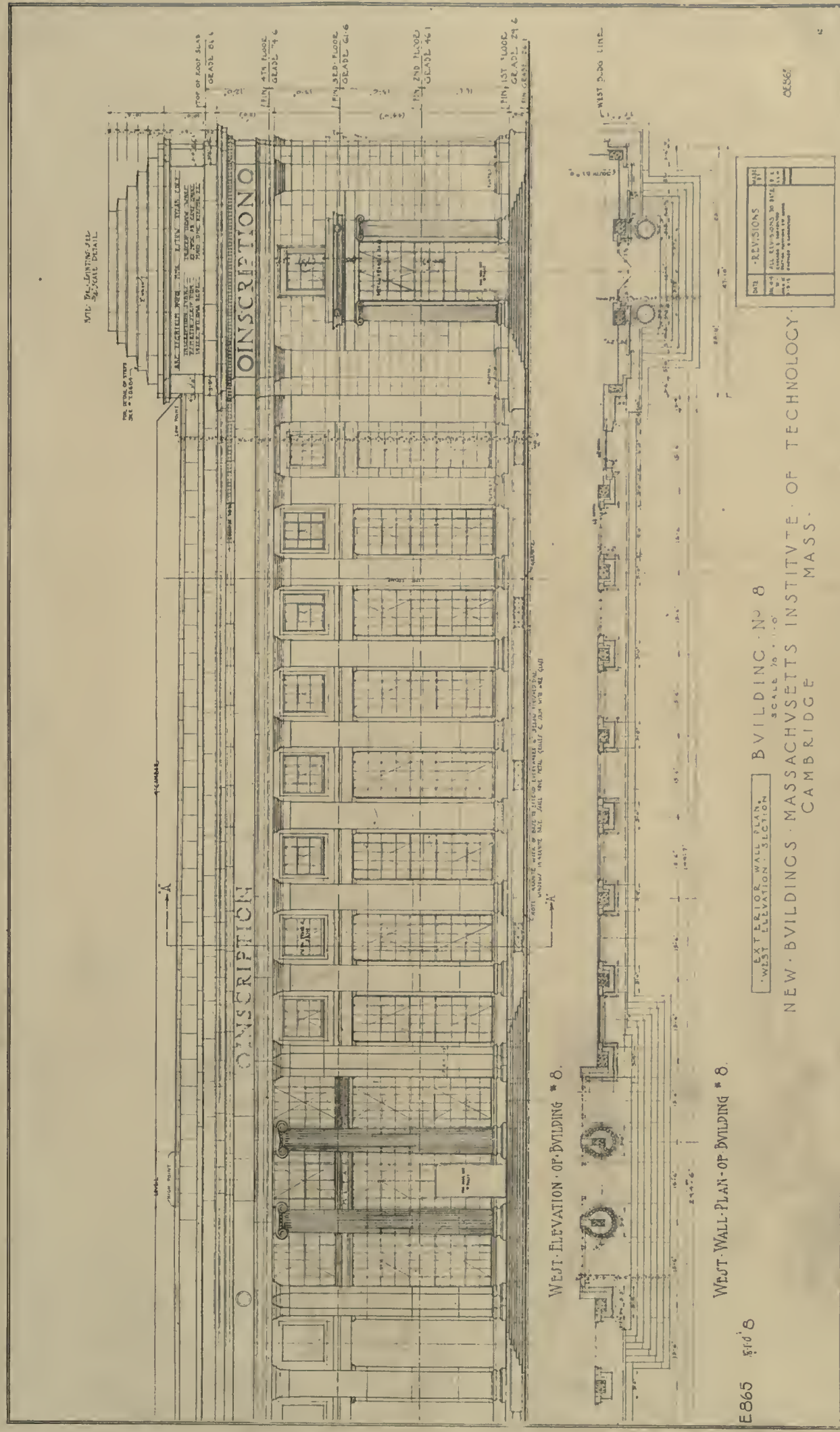
Reproduced at a scale of twenty-four feet to the inch

ELEVATION OF MAIN PORTICO, ENTRANCE, AND DOME
NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.
WM. WELLES BOSWORTH, ARCHITECT



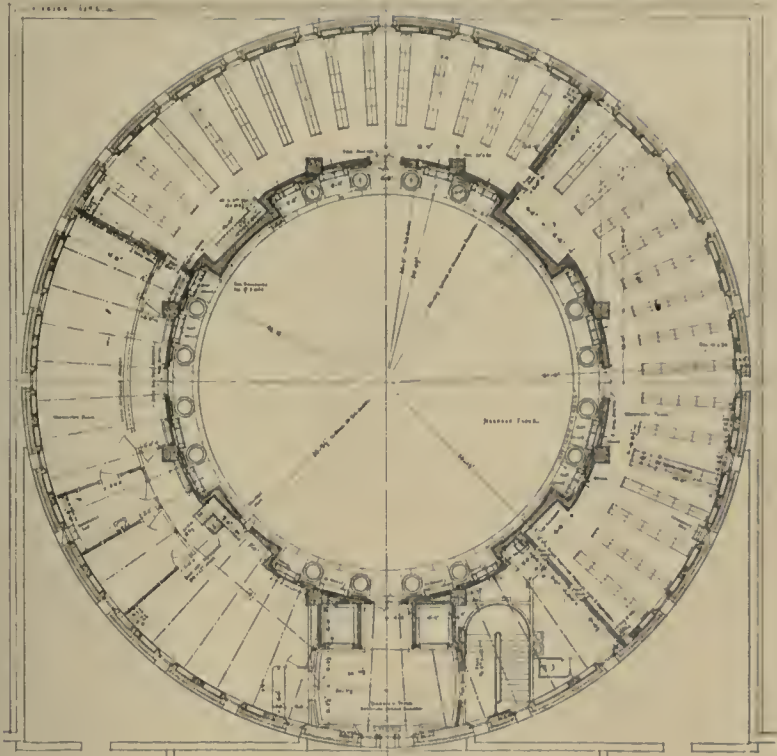


THE ARCHITECTURAL REVIEW

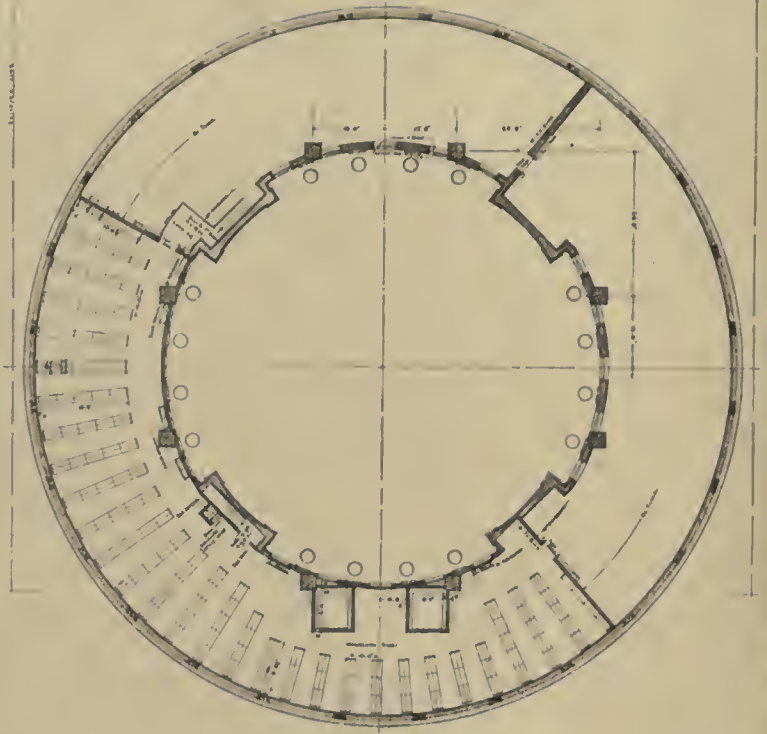


Reproduced at a scale of twenty-four feet to the inch

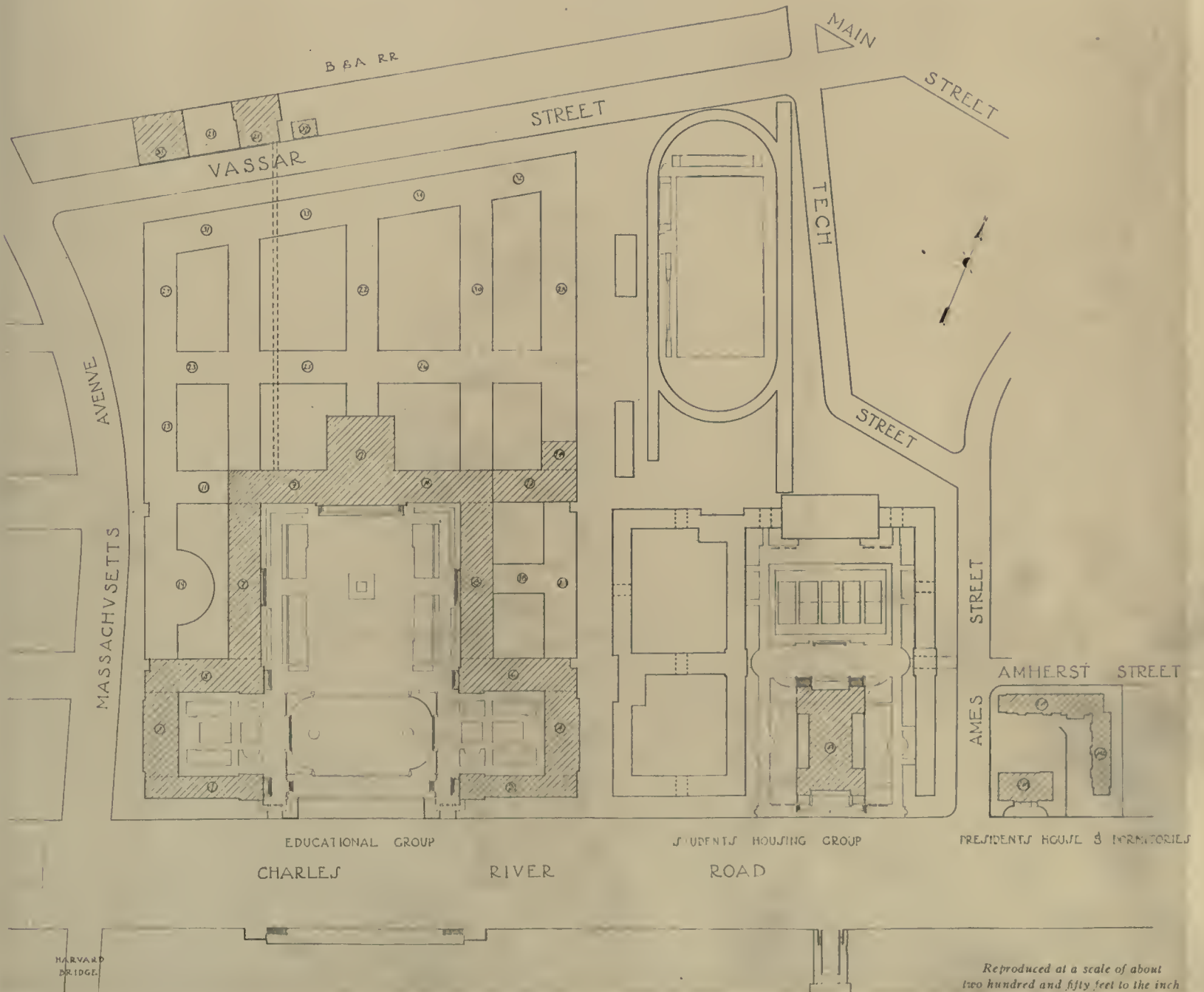
PORTION OF WEST ELEVATION ON MAIN COURT
NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.
WM. WELLES BOSWORTH, ARCHITECT



LIBRARY, FIFTH-FLOOR PLAN

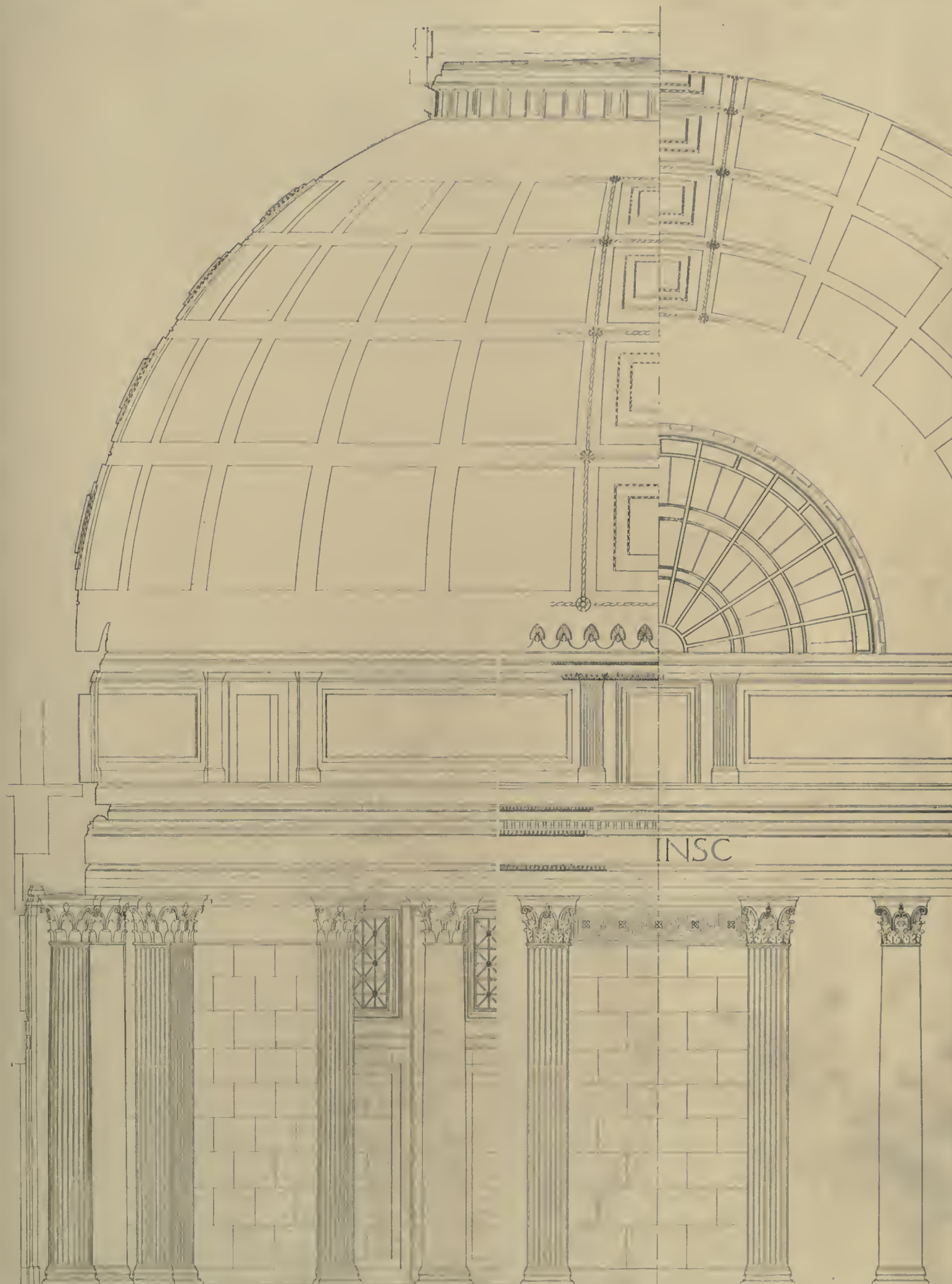


Reproduced at a scale of thirty-two feet to the inch
SECOND-TIER STACK PLAN



Reproduced at a scale of about
two hundred and fifty feet to the inch

PLOT PLAN OF TECHNOLOGY GROUP
NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.
WM. WELLES BOSWORTH, ARCHITECT



Reproduced at a scale of seven feet to the inch

SCALE DETAIL OF LIBRARY

NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.

WM. WELLES BOSWORTH, ARCHITECT



DETAIL OF ENTRANCE PORTICO
NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.
WM. WELLES BOSWORTH, ARCHITECT

90¹⁴



DETAIL OF CORNER PAVILION, SHOWING FAÇADE TOWARD MINOR COURT
NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.
WM. WELLES BOSWORTH, ARCHITECT



DETAIL OF PAVILION, SHOWING PRINCIPAL COURT FACE
NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.
WM. WELLES BOSWORTH, ARCHITECT



GENERAL VIEW

HOUSE FOR CARL JEFFERSON, ESQ., EVANSTON, ILL.
TALLMADGE & WATSON, ARCHITECTS

THE
ARCHITECTURAL
REVIEW



DETAIL, DOORWAY

HOUSE FOR GUSTAVUS BABSON, ESQ., OAK PARK, ILL.
TALLMADGE & WATSON, ARCHITECTS

THE study group of buildings being located on the western half of the site leaves the eastern half available for the dormitories and other student buildings, giving them a retired situation, where boating and athletic interests can be easily maintained. This portion of the site is also conveniently near a subway station, making it easily accessible from Boston.

In this student group the Walker Memorial has properly been located on the main axis, facing upon the Esplanade, with dormitories on either side. In the rear of the Club House is an open court utilized for tennis-courts, and the athletic field extends the remaining depth of the site, with other dormitories and a gymnasium fronting the court on both sides.

The Institute will naturally grow to the east, and in this event the student group of buildings might become the central axis of a future group that may extend along the entire Cambridge side of the water-front, from bridge to bridge.

While the Walker Memorial and the dormitories grouped about it have not yet been started, work is well along on the dormitory group located still further to the east (see plan on Plate LXVI), the design of which is clearly shown by Mr. Birch Burdette Long's sketches upon this page.

The President's House — shown by Mr. Long's studies on page 92 — is located facing on the River Esplanade in the angle inclosed by this dormitory group, the garden extending out at the back, and filling out the rest of this quadrangular area. The Students' Club House — the Walker Memorial itself — is also soon to be started, and the design for this building is shown by the perspective sketch on page 90, while its relation to the dormitory group is indicated by the photograph of the sketch model reproduced below upon this same page.

While these buildings, on the river side at least, are to be constructed in the same manner and faced with the same material as the study group, it was felt that a distinctly more residential type of architecture, with an entirely different scale, was necessarily to be adopted in their design, the general character of which is foreshadowed by the accompanying preliminary studies working out the architect's preliminary designs.



Detail Sketch of Entrance



Perspective View of the Dormitories Now Being Constructed
Wm. Welles Bosworth, Architect



View of River Front



Garden Side, Studies for President's House
Wm. Welles Bosworth, Architect

The Architectural Review

New Series, Volume IV, Number 6

Old Series, Volume XXI, Number 6

JUNE, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President

Henry D. Bates, Treasurer

Frank Chouteau Brown, Editor

Publishing and Subscription Office

144 CONGRESS STREET, BOSTON

Advertising Offices

ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK

58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

PLATES

PLATES LVII.—LXX.—NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS. (ELEVATIONS, DETAILS, WORKING DRAWINGS, PLANS, AND PHOTOGRAPHIC VIEWS) — WM. WELLES BOSWORTH, ARCHITECT.

A COMMUNICATION TO THE REVIEW

THE idea which inspired what I had to say upon the subject of "Publicity as Affecting the Architect" at the last convention of the A. I. A., at Washington, D. C., and since published in the "Proceedings," is a very old one. While not as much given to the study of the Bible as I ought to be, nevertheless a Biblical quotation presents the idea clearly and forcibly, and also should inspire us with confidence when we consider the authority. "Neither do men light a candle and put it under a bushel, but on a candlestick, and it giveth light to all that are in the house." Also, "A city that is set on a hill cannot be hid."

As to my competency as a witness, from which must be determined the value of what I say, I desire to submit that I have, from the beginning, practised my profession as a profession, observing, long before there was any code of competitions or code of ethics, everything as to principle and practice that is now contained in them. I am doing so now. I have scrupulously observed the traditions as to "paid advertising." I believe I am a competent witness by nature, practice, and tradition.

I believe that, in many respects, the professional attitude has been, as I look back at it, an immoral one. I believe it is to-day. Many of the men at the convention voiced the sentiment that "my dope" was all right if "we didn't have to pay for it." That expresses, briefly, the weakness of that ground of objection. That also appears to be a very important ground of objection. That is, of course, a ground of objection unworthy of a body of men claiming to be a leading profession. It is the objection to advertising based upon the architect as a purely professional man, committing a breach of professional ethics by paid advertising, that I take a strong stand against. I believe that the attitude of the profession must change in this respect in order to be honest, fair, consistent, and to be abreast of the times in which we live. Briefly, my argument is as follows:

The catalogues of the various architectural exhibitions throughout the country are possible only because of the paid advertising of the material-men and contractors. Years ago I was on the catalogue committee of the Architectural League in New York. We employed Mr. Forbes to get our advertising for us. Right after that he started the publication *Architecture*. I suppose he saw the possibilities of the field.

I have before me the 1907-08 catalogue of the Philadelphia Chapter, A. I. A., and the T Square Club, containing an "Acknowledgment," among others, to the "Advertisers" as having

gone far toward making the publication of the catalogue possible.

The Rhode Island Chapter, A. I. A., in its catalogue, 1909-10, states on a page in the beginning of the book as follows, after reference to those who had loaned drawings: "The Chapter wishes further to acknowledge the material assistance and co-operation of the Advertisers, without which so representative a work would have been impossible."

The Philadelphia Chapter catalogue of 1912 contains a similar acknowledgment, with some gratuitous advertising thrown in.

The point I wish to bring out is, that, apparently, it makes a difference "who pays."

In any one of the current periodicals, in the advertising sections, one can find innumerable instances of contractors and material-men advertising special jobs or materials, illustrated by cuts of executed work and containing an architect's name. This is legitimate advertising, but free, of course, to the architect. On the other hand, assume that an architect should get out a catalogue of his own work, containing cuts and carrying the advertising matter of material-men and contractors. This would be unprofessional — and yet the principle involved is absolutely the same in both cases. In both, the advertiser pays. In both, publicity is the object. In both, the architect gets it "free."

The architect works for a public living in communities of all sizes, from the village to the largest city. Information as to what constitutes professional service, and particularly architectural professional service, varies from profound ignorance to a broad, general, and generous knowledge and appreciation. For instance, the business man, who lives and moves in a world of active competition, cannot easily understand the attitude of the Institute upon competitions. Neither can he understand many of the vagaries of the architect, which, while aesthetic and artistic, are distinctly not "business." This status of the professional man in relation to the general business world takes its place in public information along with a lot of other conditions of partial and full information upon the various matters and activities that go to make up modern life.

In order to spread broadcast information and knowledge upon materials and subjects and causes, — that is, to extend publicity, — advertising, which was once perfunctory, unscientific, and unfruitful, has been developed to a point of scientific attainment that is most impressive. The gamut is run in advertising as in anything else; but one has only to think of the big modern daily papers and the big magazines to realize what a science it has become, and also as to its need in the community and its educational and beneficial effects. We must look at advertising in its modern power and not in its past incompleteness. Advertising is an essential element of the teeming life of our modern communities. It is a means to an end. If we, as architects, are successfully to interpret and express in buildings the conditions of life in which we live and practise, we certainly cannot disregard such an important factor as this. Anything that will educate the public and extend their information upon architectural matters — as advertising in its modern sense will — is certainly entitled to better treatment than being called "unprofessional," when paid for. It is time, in my judgment, that the principle should become generally established that we, as a profession, are willing to give of our services as we have in the past, and are also willing to pay our money, along with other members of the business community, in broadening the knowledge with the public as to what architecture is and what we conceive the practice of the profession to be.

I do not refer in any way to what newspapers do in the matter of editorial suggestions, such as was brought out by some of the Philadelphia men.

The newspapers have always been generous that way. I refer to NEWS, and its understanding by the newspaper world. Once published, an item is no longer news, and papers will not publish it. Much of what the architects as a body should do in the shape of such advertising as I mean should be repeated, time after time, until the lesson is learned; and "paid advertising" is the only way that that kind of publicity can be accomplished. Let us no longer as a class be the recipients of gratuitous advertising by contractors — for which we have permitted them to pay.

A. L. BROCKWAY, A. I. A.

(From "The Western Architect")



Residence of J. R. Cardwell, Chicago
Frank D. Chase, Architect

THE exchanges for the month of April contained unusually uninteresting material, which provoked criticism. Those of May, upon the other hand, have illustrations which are of undoubted merit. They are in most cases of four types, Country and Suburban Houses, Interiors of Houses, Mill and Storage Buildings, and Schoolhouses.

The American Architect of May 24 has a special number devoted to Country Houses, as has also *The Western Architect* for April. Again it is noticeable that western houses have details of an exaggerated character and scale. This is evident in the Cardwell residence, by Frank D. Chase, in the balustrade urns, the eaves fascia, and the lattice patterns; in the Kellshore Apartment, by E. Norman Brydges, at the rafter ends and the buttress caps; and in the otherwise interesting work of Samuel Maclure, of Victoria, by a general heavy-handedness in all details, and a lack of mouldings to give modulation and nuances to change of structure and of surface. The same is true, to a less degree as to mouldings, of the designs of Brust & Philipp, at Beaver Dam, Wis., in *The American Architect* of May 24. Compare this with the broad simplicity of the alterations to the house of J. M. Townsend, Esq., at Mill Neck, Long Island, and the simple refinement of the house of Lincoln Pierce, Esq., Newtonville, by Derby & Robinson, in the same number, or the simple houses at Garden

(From "The American Architect")



"Goshen Plantation," near Augusta, Ga.
Edward B. Lee, Architect

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The Western Architect")



Residence of B. Wilson, Victoria, B. C., Canada
Samuel Maclure, Architect

(From "The American Architect")



House of D. P. Lamareaux, Esq., Beaver Dam, Wis.
Brust & Philipp, Architects
(From "Architecture")



House at Garden City, L. I.
Alfred Busselle, Architect

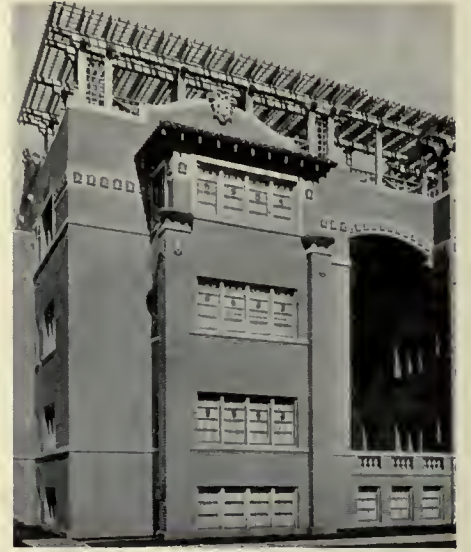
coping, or some inexpensive brick cornice such as may be found in Strack's "Medieval Brickwork," or by simple concrete mouldings, the skyline is bedeviled with all sorts of humps and lumps,

(From "The American Architect")



House of J. Hansen Rose, Pittsburgh, Pa.
Janssen & Abbott, Architects

(From "The Western Architect")



Kellshore Apartment Hotel, Chicago
E. Norman Brydges, Architect

City, by Alfred Busselle, in *Architecture* for May, and the house of J. Hansen Rose, at Pittsburgh, in *The American Architect* of May 3, and Goshen Plantation, near Augusta, Ga., by Edward B. Lee, in *The American Architect* of May 24.

The American Architect of May 10 is given up entirely to Mill Buildings by Day & Zimmerman. These are of concrete and of brick, and logically are merely glazed cages, with 10 per cent or less wall surface made up of piers and the edges of floor planes, and 90 per cent or more of glass. They are of the pavilion type. What elements of architectural design do these buildings possess? One very material element,—i.e., that of the regular and marching repeat of one motive,—the same element which was dignified in the two-storied Greek stoa, in the Roman open basilica, in the Persian summer palace, in the peristyle of a temple, in the buttresses of a cathedral. Their architecture is ready made at hand—it is intrinsically orderly and respectable, and is an opportunity, not an obstacle, to design. What is being done with it? Instead of considering these piers as vertical units, to be simply capped below the lintels, they are smeared into the lintels. Instead of treating the top of the wall with a simple

(From "The American Architect")



House of J. M. Townsend, Esq., Mill Neck, L. I.
Hewitt & Bottomley, Architects

or is left undeveloped, and absurd combinations of brick and concrete are adopted for contrasts of color, spotting surfaces which have none too much area of one color as they are. The mills of Manchester and Dover, and elsewhere in New England, crude as they were, were better than this attempt to use materials in the manner of children's blocks.

The Young Men's Christian Association College in Chicago, by Emery Stanford Hall, shown in *The Architectural Record*, falls under the same class of building.

In *The American Architect* of May 17 is a dry-goods warehouse on Fifth Avenue, New York, by Starrett & Van Vleck, which is a well-studied simple design. The same architects have the design for the Montclair High School in *Architecture* for May. It is of the conventional three-storied Georgian type, with pavilions, center and end colonnades through second and third stories, dignified and well detailed. Schools of this character have the cold formality of the Escorial and of Versailles without the beauty of material or the adequacy of detail.

The grammar school at Artesia, Cal., by Withey & Davis, in *The American Architect* of May 3, is excellent.

The high school at Pontiac, Mich., in *Architecture* for May, by Perkins, Fellows & Hamilton, is more interesting in type and detail, but has that peculiar geometric dryness which is so prevalent in western work, and which seems to be the result of a reasoning which considers all charm of curved line or surface as superfluous. It is not asceticism, nor is it economy, but seems to be a lack of feeling for delicacy of expression — a mechanical bondage to reasoned formulae which denies grace.

Incidentally, part of this vogue is the in-

(From "Architecture")



High School, Pontiac, Mich.
Perkins, Fellows & Hamilton, Architects

(From "The American Architect")



Burton Bros. & Co.,
Fifth Avenue, New York
Starrett & Van Vleck, Architects

(From "The Brickbuilder")



View of Auditorium, University Museum, Philadelphia, Pa.
Wilson Eyre & McIlvaine, Stewardson & Page, Day Brothers & Klauder,
Associated Architects

as unusual, except to Mr. Sullivan. The usual dig at "stereotyped precedent" appears, Mr. Rebori being oblivious of the fact that Mr. Sullivan's detail has already become stereotyped, and unfortunately at times a precedent.

are very apparent in the building-block character of much of the architecture of the Middle West. It may lead to something, but it has not yet arrived.

(From "Architecture")



High School, Montclair, N. J.
Starrett & Van Vleck, Architects

(From "The American Architect")



House of F. Lincoln Pierce, Esq., Newtonville, Mass.
Derby & Robinson, Architects

If it is desirable that a building should be merely in decorated planes, with openings grouped into single large horizontal rectangles, and that there should be no grace or charm of curve in surfaces, and no angle should be any more obtuse than a right angle, and most angles should be acute; that there should be marked neglect of relative scale of parts, and that the geometric skeleton of pattern should be aggressively evident; if all these things are desirable and original, we agree with Mr. Rebori's adulatory article. The effect of all this concentration of effort on geometric pattern, and a coexistent neglect of mouldings accenting structure,

The second of Mr. Hamlin's admirable articles upon Gothic is in this number of *The Record*.

The Brickbuilder for May has a series of excellent small banks (there is also one in

(From "The American Architect")



Grammar School, Artesia, Cal.
Withey & Davis, Architects

(From "The Brickbuilder")



Psi Upsilon Fraternity House, Amherst, Mass.
Putnam & Cox, Architects

(From "The Brickbuilder")



Phi Delta Theta Fraternity House, Amherst, Mass.
Putnam & Cox, Architects

Architecture) and the additions to the University Museum, Philadelphia, which are quite as good as the former work by the same firms, and which represented the genius of Messrs. Wilson Eyre, Stewardson, and Frank Miles Day. The auditorium interior is unfortunately low, and with so great a spread of flat-domed ceiling might have been better with a moulding at the top of the wall, and with definite broad buttress pilasters, which would give not only height to the wall but apparent support to the ceiling. However, any photograph is deceptive, and the effect may be different in the reality.

The Amherst Fraternity Buildings, by Putnam & Cox, are excellent. The dormers to the Phi Delta Theta are somewhat large, and the Palladian motive seems interpolated.

Mr. Cass Gilbert's Belle Isle Bridge, in *The American Architect* of May 3, is dignified and with effective profiles.

In *Architecture* is a very interesting Early English room by Charles Berg.

Good Furniture is proving itself to justify its claim of being a magazine of good taste. It is rich in admirable illustrations and excellent articles. The April number has a series of simple interiors, which are well selected, and articles upon "Early Western Influences on Art in the Far East"; "Decoration and Framing"; "The Mirror"; and "Oriental Rugs,"—all by authorities, and all well worth reading; but it is the May number which is especially interesting, as it illustrates the modern hotel, which is to-day what the Palace was in the past,—luxurious, rich, and sumptuous.

The desire to express these characteristics tends towards a certain amount of spectacular effort, based naturally upon the sensational styles of the eighteenth century; but it may be said of the best of the modern work that it is more refined in quality and simpler in its surfaces than its prototypes. Whether it be the adaptation of the style of Louis XIV in the Knickerbocker and Manhattan, or the Louis XV of the Plaza, or the Italian of the Prince George, or the Adam and

(From "The Builder," London)



Ward End Church, looking West
Chas. E. Baleman, Architect
(From "The Builder," London)



St. Luke's Church, Walsall
Temple Moore, Architect
(From "The Builder," London)



Proposed Country House
A. N. Prentice, Architect

Empire of the Ritz, each is designed in excellent taste and adequately studied, and is not overdone for its purpose; and when there are occasional reversions to vaulted crypts, as in the Fort Pitt Hotel, in Pittsburgh, or the wine cellars of the Astor, the work is thoroughly in character. The decorative mural painting is not always as good, for while Blashfield's ballroom ceiling in the Waldorf-Astoria has style and composition, the colored frontispiece of "Morning in the Lap of Night," by Dewing, in the Hotel Imperial, is thin, angular, and with rags and shreds of drapery which express neither the form beneath nor beauty of fold or line in themselves.

The Royal Academy number of *The Builder* (English) is naturally better than usual, and better presented. Its illustrations are mostly from drawings. The proposed country house by Mr. A. N. Prentice is very picturesque and charming. It would be interesting to know how so much exceedingly valuable wall surface and so few small openings content a client. The same inquiry might be made in regard to the Bromboro' Port cottages, which are very good indeed to look at.

St. Luke's Church, Walsall, by Mr. Temple Moore, is picturesquely designed, but has a Saxon tower very stupidly roofed. Ward End Church Interiors, by Mr. Charles E. Bateman, would be fairly good were it not for the circular clerestory windows. King's College for Women, Kensington, by H. P. Adams and C. Holden, and Clapham Maternity Hospital, by A. L. Hart and P. L. Waterhouse, are of the Georgian type, with excessive lift to pediments and ornaments on axes. All Saints' Church, Luton, by W. D. Caröe, and a shop in Tottenham Court-Road are of the children's block type. The issue of April 21 is given up to lithographic sketches, by Mr. Joseph Pennell, of Venice, New York, the Harbor of Genoa, and the Vulcan Ship-Building Yard at Hamburg, which, it might be imagined, would have individual characteristics apart from form only, but which, under Mr. Pennell's present careless touch, look all alike.

THE ARCHITECTURAL REVIEW

CONTENTS

PROJECT FOR THE CREATION OF A WORLD
CENTER OF COMMUNICATION IN AN
INTERNATIONAL CITY

BY HENDRIK CHRISTIAN ANDERSEN

THE REPRODUCTION OF AN ELIZABETHAN
VILLAGE IN BOSTON

ILLUSTRATED BY SKETCHES BY FRANK CHOUTEAU BROWN ARCHITECT

"ADVERTISING IN RELATION TO
ARCHITECTURE"

A CONTRIBUTION BY WILLIAM H. SCHUCHARDT F. A. I. A.

PLATES

WORKING DRAWINGS HOUSE FOR JEROME
MENDLESON ESQ. ALBANY N. Y.

LEWIS COLT ALBRO ARCHITECT

HOUSE FOR PHILIP S. BRIGGS ESQ.
STRAFFORD PA.

CHARLES BARTON KEEN ARCHITECT

BALL-ROOM OLD FRARY HOUSE 1736
DEERFIELD MASS.

MEASURED AND DRAWN BY CLAUDE BRAGDON

BUILDING FOR THE CONGRESS OF NATIONS
PROPOSED WORLD CENTER OF COMMUNICATION

ERNEST M. HÉBRARD ARCHITECT

HOUSE FOR JULIUS F. JANES ESQ.
SHAKER LAKES CLEVELAND OHIO

BOHNARD & PARSSON ARCHITECTS

HOUSE AT SWAMPSCOTT MASS.

JAMES H. RITCHIE ARCHITECT

FIFTY
CENTS

JULY 1916
FOUNDED 1887

VOL IV
NO VII

What is the single location most easily accessible to all American architects?

TO-DAY there are many more practising architects in New York than in any other city — 800 odd in all. And New York is the natural metropolis of the country, architecturally as otherwise.

But where in New York can this interesting spot be found? Designed exclusively for architects' offices, the Architects' Building is the only one of its kind. More important still, it is located on the corner of 40th Street and Park Avenue, only two short blocks from Grand Central Terminal and two blocks from Fifth Avenue. No location could be more easily accessible for out-of-town visitors.

Unquestionably, therefore, this is the single location most easily accessible to all American architects.

Starting three years ago with nothing but an idea for a service to architects of a novel and unprecedented kind, we naturally located in this most convenient of all possible locations. Your ready acceptance of this idea — the *demand* for our service — has forced us to move to larger quarters. To-day, we are glad to announce, we are installed on the ground floor of the Architects' Building. In addition to the street floor we have a mezzanine and basement, giving us nearly four times the space of our former extensive quarters. With spacious windows on both streets, we dominate this single most favored architectural location. We have done all that is humanly possible to make it easy for architects to come to us from all over the country.

BUT

the fact of the matter is that our service *outside* of our exhibit rooms is greater in volume than that inside. If you prefer it, we are fully as glad to send our service to you as to have you come to it. No matter where you are situated, a two-cent stamp will open our service to you, and our services are absolutely free to all architects. Put us to the test *to-day*. Write us *now* for information or samples on any kind of building material or equipment. Find out for yourself what service it is that has caused our rapid growth.

THE ARCHITECTS' SAMPLES CORPORATION

Architects' Building, Park Avenue and 40th Street
NEW YORK CITY



PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

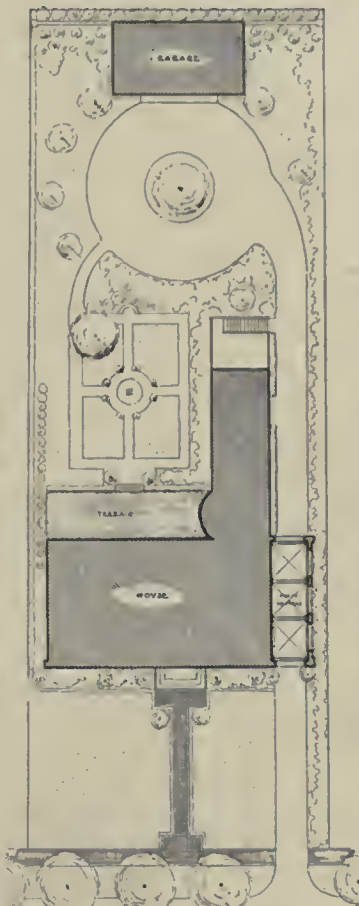
PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

IN this issue we publish, by special arrangement with Mr. Hendrik Christian Andersen, the originator of the idea for a "World City of Communication," an article especially prepared by him for THE ARCHITECTURAL REVIEW, accompanied by reproductions from some of the drawings made in Paris to illustrate his design for an "International City." Mr. Andersen, himself a sculptor, and born in Newport, U. S. A., has nevertheless spent most of his life abroad, principally in Paris and in Rome; and it was while studying in the former city — with his brother, who has since died — that the project for a "World City" was conceived, to provide a meeting-place for all the nations, tending toward the closer coöperation for politics, business, government, and the professions and arts in the future, and principally — and most of all — for the permanent establishment of the peace of the world!

This scheme, which when first presented was deemed by many quixotic to a degree, has, by the sad experience of the last two years, amply proved its reasonableness and cheapness beyond question of doubt; for this city could have been designed and constructed for an infinitesimal part of the cost of the great world war these last two years have seen! This project was issued to the world in a volume limited to an edition of three hundred copies, which were first distributed to the governments of the world, and provided a certain additional number for the principal world libraries. Additional information can there be found by those who are interested. Published in 1913 (and already nearly forgotten in the rapid march of events), we have of intention here "done our stint" at recalling its existence to our readers. At the same time we have endeavored to indicate its architectural interest and value by a few reproductions from original proofs of some of the illustrations contained in this rare volume.

No actual location for the city was ever attempted, although a separate monograph developed several possible sites: on the Mediterranean, in Switzerland, in Belgium, on the Eastern coast of North America, and another in South America. While the credit for originating this conception belongs to Mr. Andersen, it was developed by the aid of many of the artists, architects, and sculptors studying in Paris in the score of years imme-



Plot Plan, Jerome Mendleson House
Lewis Coll Albro, Architect

diately preceding its date of publication, of whom the Messrs. Hébrard, already famous for their *projets* in the *École des Beaux-Arts*, were of principal prominence among the architectural enthusiasts concerned. Other than this article, our pages contain the usual departments, with a page given to featuring Mr. Wm. H. Schuchardt's contribution to the discussion of the "Advertising of Architecture," to which we specially direct the attention of our readers, and some studies for a proposed "recreation center" in Boston, of rather a novel and timely architectural interest.

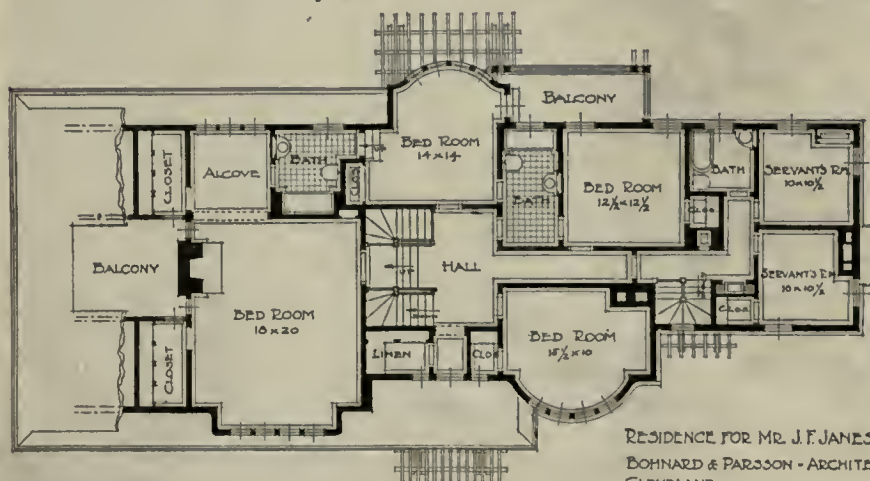
Our July plates are given to work of domestic interest, illustrating two altogether different and distinctive houses: one in plaster, by Charles Barton Keen; the other in texture brick, by Lewis Colt Albro; while Mr. Bragdon's direct and simple measured drawings of the ball-room in the old Frary House are object-lessons to the draughtsman in the composition of a working drawing and in the suggestive value possible from the development of a feeling for a beautifully ruled "line." The placid serenity of aspect possible in a drawing of this sort is realized by few draughtsmen, who, instead, are too likely to develop a technic for the delineation of working drawings requiring countless expenditure, and waste of time, painstaking, and energy, in a fussy and nervous expression by means of fine drawn and "niggling" lines, just as the rendering of M. Hébrard's for the Congress of Nations buildings is in its way equally a model of the best methods of "school" design and rendering, as they have developed in Paris.

The photographic plates show the finished houses by Messrs. Charles Barton Keen and Lewis Colt Albro, along with houses at Cleveland, by Bohnard & Parsson, and at Swampscott, by James H. Ritchie.

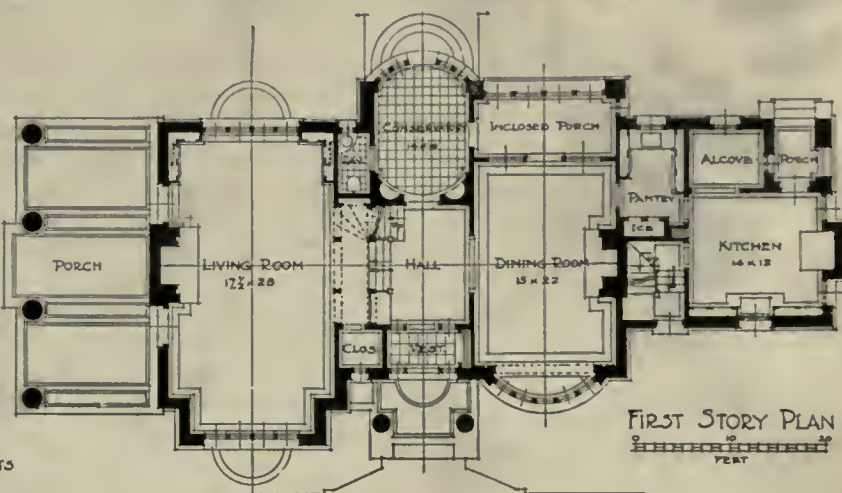


Exterior, Old Frary House, 1736, Deerfield, Mass.
(Ball-room is in the rear of the ell shown at the right)

For exclusive publication in August we have secured a selection from the designs submitted in the recent White Pine House Competition. This selection will not duplicate the prize and mention drawings, which are elsewhere published. This number should be of special value to those interested in the study of rendering, at the same time that it should prove a *vade mecum* of suggestive information to those draughtsmen and architects whose practice is concerned with small-house work.



RESIDENCE FOR MR. J.F. JONES
BOHNARD & PARSSON - ARCHITECTS
CLEVELAND.



FIRST STORY PLAN
BOHNARD & PARSSON - ARCHITECTS
CLEVELAND.



JOHN WARD HOUSE
at Salem, Mass. Built in 1684

Words could not portray the lasting qualities of White Pine as graphically as this remarkable photograph. The exact date of the unpainted, weather-beaten siding is not known, but it is certain that the siding on the main portion of the house is from 150 to 200 years old, and stands now as originally built, with practically no repairs. The siding on the lean-to is of a considerably later date, but it will be noted that there is no appreciable difference between it and the siding on the main portion of the house. Both are in splendid condition today and good for service for many years to come.

Photo by Mary H. Northend, Salem, Mass.

IN every line there is one product that is recognized as pre-eminent. Among woods for home-building this position has for three centuries been accorded to

WHITE PINE

Despite an impression of its scarcity, White Pine is still abundantly available today, as it always has been, in all grades and in any quantities desired. If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

Representing
The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and The Associated
White Pine Manufacturers of Idaho

WHITE PINE BUREAU,
1742 Merchants Bank Building, St. Paul, Minn.

Described by Its Originator
Hendrik Christian Andersen

Copyright, 1916, by The Architectural Review Company

ency to harmony between nation and nation, and thus bring much nearer the possibilities of lasting peace.

MONUMENTAL CENTER

As will be seen by looking at the general plan of this International Center, the ideal project here presented was conceived as facing the sea, so that it might connect the waterways of the globe.

Ideal plans have been made for the construction, around the Monumental Center, of a practical, modern city, capable of holding a million inhabitants; and suggestions are even given for possible extension beyond these boundaries, by the addition of other "garden city" centers, to promote healthy future expansion. This scheme was drawn up only after prolonged and careful study of the most economic and practical systems of city building, and has been so worked out as to bring the whole into a monumental and imposing harmony; at the same time that all the latest scientific and hygienic methods have been adopted.

That the sections of a city be laid out according to the employment of the people living therein appears more and more to be desirable in order that these may, to the greatest extent possible, find their requirements fulfilled. In the present day it is no longer a question of erecting a group of palatial residences for an elect few only, but of providing means that the whole population may enjoy light, air, opportunities for natural recreation, and all the conveniences which facilitate their activities. For every individual life seeks expression, and surroundings are often a determining force in the expression which it will give.

It is with these considerations in view that this city was planned to house the population which would naturally be attracted to an International World Center. As will be seen by referring to the general bird's-eye view or to the general plan, the Tower of Progress, rising in the midst of Congress Square, forms the heart of both International Center and City. Long avenues, radiating from it in all directions, connect every part



Bird's-eye Perspective View of the International World City

of the latter with the Monumental Center, which is divided from the residential, business, and industrial quarters by a broad canal, surrounding it on three sides and traversed by many bridges.

The adjacent city is divided into zones, each containing several sections or quarters. These zones are likewise separated

from one another by broad belts of water. The outermost of these forms a wide, navigable canal, connecting the sea with the inland basins for commerce, which lie at the further extremity of the town.

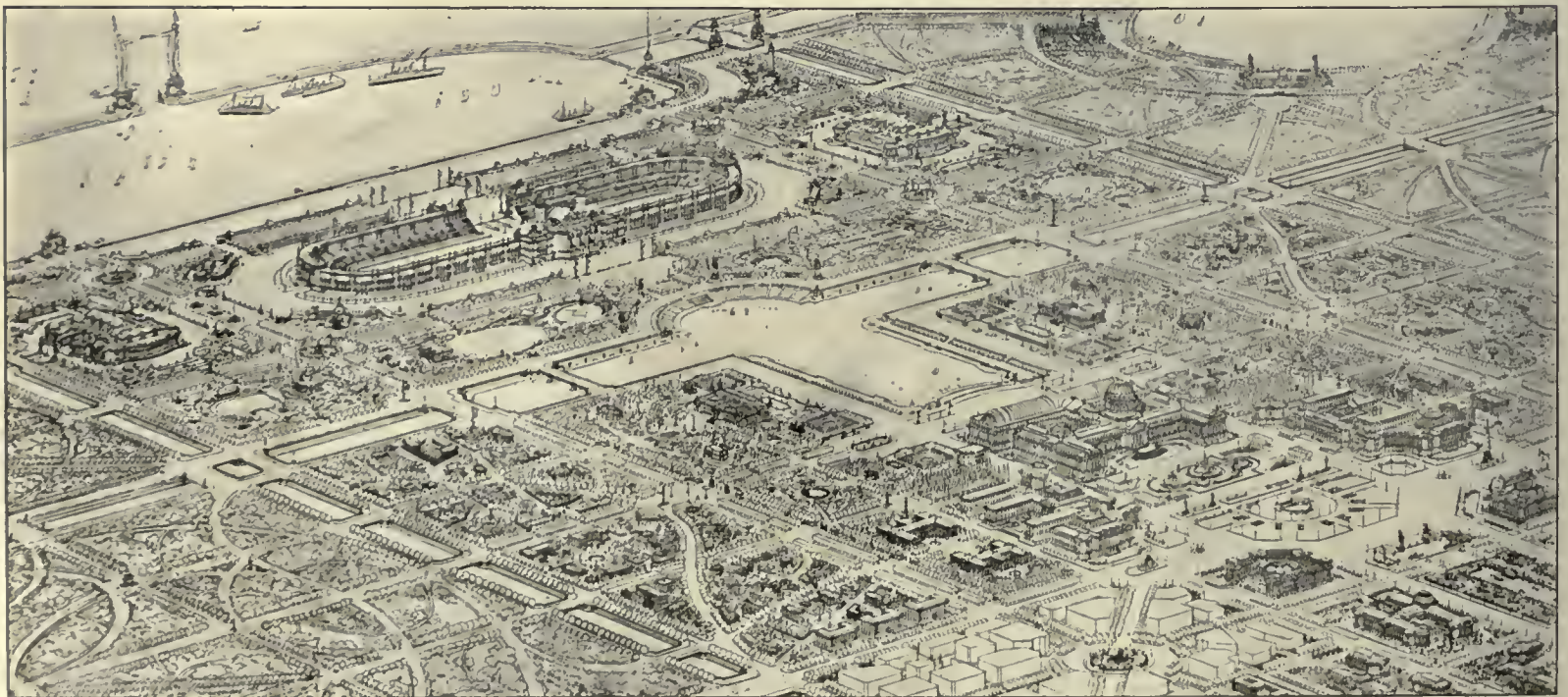
Thus the Monumental Center of the International City is surrounded on three sides by a broad canal, and covers, roughly, a rectangle of five kilometers in length by one in width. It forms, as it were, the heart of the city, and consists of three parts: a *Physical Culture or Olympic Center*, an *Art Center*, and a *Scientific Center*.

THE ART CENTER

The Art Center consists of a Temple of Art, a Conservatory of Music and the Drama, Schools of Art, Museum of Casts, an Art Library, an Open-air Theater, and a School of Painting.

That the highest past achievements in art, music, and the drama should, in such a world center, have a Temple built upon monumental lines, should appeal to all creators of art, not only for its practical value to themselves, but as going far towards forming still higher future ideals to meet and satisfy the ever-increasing public demand.

These three divisions—for Music and the Drama, Painting and Sculpture, and for Architecture and Temporary Exhibitions—unite under one roof all the branches of the highest creative arts. They bring before the eyes and soul of man, as it were, the body and voice of his own spirit, in so far as he has hitherto succeeded in embodying it in perfected form. The Temple of Art was thus conceived to draw from humanity the greatest works



General View of Olympic and Artistic Centers

of genius; and in the course of planning its spacious halls, monumental auditorium, and dome, the idea of its expansion naturally grew, until it took the form of schools for practical education in all these and their correlated arts.

Separated from the Temple by a wide avenue, like two wings majestically leading to it, we find, on the right, a Conservatory of Music and the Drama, with a neighboring Art Library, and on the left a School of Painting, Sculpture, Architecture, Engraving, and Decorative Design, with an adjoining Museum of Casts. The monumental façade of School, Museum, Conservatory, and Library forms a continuous line, decorated by colonnades and small domes, culminating in the grand central Palace, whose interior and exterior correspond in their strong simplicity.

On either side, but separated by avenues, easily accessible Botanical and Zoölogical Gardens are planned, to give the student an opportunity of studying plants and animals of artistic value in form and color. A broad T-shaped lake, or Grand Canal, occupies the center. The rear façade of the Palace of Art is reflected in this mirror; and on its opposite side semicircular tiers of seats form a grand open-air Water-Theater for nocturnal spectacles and illuminations.

A Natural History Museum on one side of the Lake, and very large Greenhouses on the other, facilitate a thorough study of plant and animal life in their relations to art; while broad avenues, traversing the Grand Canal by bridges, lead to the Physical Culture Center, which forms not only a desirable addition, but has become a real practical necessity, to any city of the future.

PHYSICAL CULTURE OR OLYMPIC CENTER

This center is designed to give an impetus to the development of the human body, and to facilitate, through comparison, the attainment of ideal standards of strength, endurance, and physical beauty. Therefore it was natural to conceive it as being placed near the Art Center, for art and physical culture are by nature so harmoniously related and essentially bound together that one cannot expand without the other.

In a Permanent Center for Physical Culture, world-wide in its scope, such as is here monumentally planned upon a scientific basis, athletes from all nations would assemble, and the records of their varied achievements be preserved. Occasional

celebrations of the Olympic Games, held in immense stadia, now temporarily constructed for this purpose at vast expense, like the great buildings of International Exhibitions, soon fall into desuetude, and the records of their achievements easily become scattered and lost.

Measurements and

casts from life are not now preserved to become of direct use to the world at large. Moreover, physical development itself is not yet cultivated in such a scientific manner as would definitely establish standards of health and beauty, with a full knowledge of the physiological laws upon which they so largely depend. But national games could here be presented before international gatherings, world records be kept of all progress made, and new ideals created for the improvement of the race.

As in the Artistic Center a central temple was planned in which to gather together those highest achievements in music, drama, sculpture, and painting, so an immense Stadium, surrounded by Gymnasia, was designed as the chief monument of the Olympic Center. This Stadium is in the shape of an immense rectangle, eight hundred meters long, ending in two semicircles, with tiers of seats divided by aisles, capable of seating four thousand people. Opposite the grand entrance is a monumental Tribune of Honor in the shape of a semicircular niche fifty meters high by forty wide. In the center of this vast open space athletes of all descriptions may compete with one another, display the full excellence of their national characteristics, and introduce their national games.

Closely connected and harmonizing in line and proportion with the Stadium, two complete Gymnasia or Physical Culture Schools are situated nearby, separated only by wide avenues, lawns, and shrubbery. They contain indoor and open-air swimming-pools, gymnasia, running-tracks, reading-rooms, lunch-rooms and lounging-rooms. Lecture-halls, medical examination-rooms, and bathrooms, anatomy and physiology lecture-halls, Turkish baths, a hall of casts from life,—all the requirements necessary for facilitating the spread of an intelligent understanding of the human body, and attaining the development necessary for individual health and general progress.

Dispersed through the gardens, on either side of the Gymnasium and of the great Stadium, are out-of-door gymnasia, running-tracks, an arena for wrestlers and boxers, tennis-clubs, baseball clubs, skating clubs; and a division reserved entirely



Elevation, Temple of Physical Culture
Ernest M. Hébrard, Architect



Elevation, Temple of the Arts
Ernest M. Hébrard, Architect

for children, with apparatus, kindergarten-grounds, playgrounds, and a wide and shallow wading-pool.

A Water Stadium or Natatorium completes the Physical Culture or Olympic Center.

THE SCIENTIFIC CENTER

A permanent center for International Congresses of Economic Science and Economic Research has not only been a dream in the minds of the most progressive and intelligent men of our age, but it has come to be regarded as an absolute necessity for the advancement of mankind. Besides the possibilities of unlimited economy and the prevention of financial and intellectual waste which such a center for the exchange of ideas offers, it would quickly bring to general knowledge what the best minds of each nation are rapidly and surely creating for the benefit of humanity, and thus help towards developing those elements in human conduct which draw nations nearer and closer together.

Knowledge and the opportunity for its exchange are both needed, as well as its rapid diffusion. The present age demands rapid progress in all human activities. The ever-increasing demand for scientific facts needs a world-center of communication and comparison. Even the sciences of medicine and electricity, where so much has already been done, are admitted to be in their infancy—their possibilities but yet imperfectly understood.

An International Congress Building for Medicine and Surgery, as well as Pharmaceuticals, would meet another urgent need of humanity. Certainly nothing is more international than disease, and nothing more a common need of humanity than the search for its cure. The multiplication of human beings and the speed of transmission increase the dangers of contagion. Science reveals the causes of, and supplies the remedies for, so many diseases, that through a synthesis of general experience such a fund of knowledge would undoubtedly be gathered as would quickly lessen the ills that ravage mankind. Hygiene is the surest means of preventing and checking disease; and being closely connected with all therapeutic treatment, a Center Bureau of Hygiene could hardly be more advantageously placed than in immediate connection with a World Medical and Surgical Center. Combined action could furnish the adequate means, methods, and experiments for combating such epidemics as cholera, plague, smallpox, etc., which, imperiling and destroying life, interrupt commerce, industry, and transport trade; as well as deep-rooted maladies like tuberculosis, cancer, etc.,—the fight against

which so greatly needs vigorous and concerted measures. International support of such an institution as is here suggested for the convenience of all workers in the great cause of human health would soon go far in reducing the amount of physical and consequent mental suffering now poisoning the world.

Agriculture, commerce, and industry depend more and more for their progress upon science. In a world-center the best methods might be studied, not only for increasing the fertility of the soil, but also for establishing the most rapid and economical system of distribution of its products. Plans could be arranged for connecting, by land or sea, various fertile districts which have not yet been brought within the radius of industrial activity, and where the inhabitants, through want of encouragement, still lack all initiative.

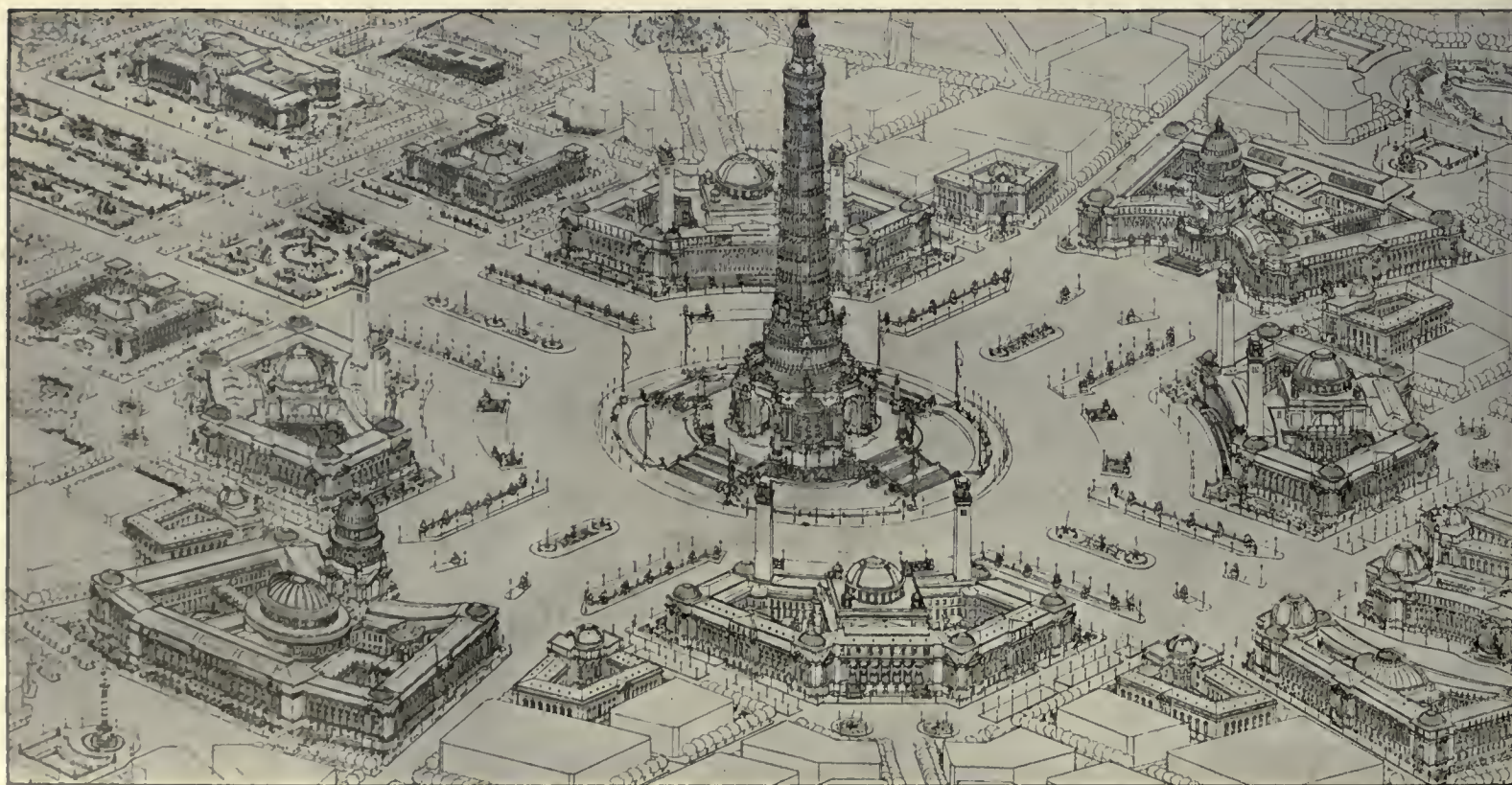
We might thus review all the interests, both intellectual and material, of civilized humanity, and we should doubtless find in each of them something that calls for international action and organization. It is only when full advantage is taken of the possibilities of such coöperation that human activities will be able fully to grow to their proper importance. If the experts in all branches of science could meet in a permanent center, their contributions, through comparison and coördination, would lay a foundation of ascertained facts upon which, without a shadow of doubt, the whole of humanity would rise to a state of physical and mental perfection never hitherto conceived as possible. Indeed, the divine architecture of the whole world would gradually be revealed, and a Temple of Knowledge built, crowned by the everlasting Dome of Truth, under which the generations would in undying succession be taught by the present and the past to look forward with full assurance to the future.

CONGRESS SQUARE AND AVENUE OF NATIONS

The Scientific Center, placed at one end of the Avenue of Nations, is of circular shape, providing locations around a great central Tower of Progress for four Scientific Congress Buildings, the Temple of Religions, International Courts of Justice, an International Reference Library and Bank or Clearing-house, and for the many Institutions of Higher Learning that spread on either side of the Avenue of Nations.

These first four Congressional Buildings, of hexagonal shape, form a connected whole. They stand in the four corners of the great International Congress Square, with their imposing colonnades turned towards the Tower of Progress.

While International Institutions of Higher Learning, though



General View of Scientific Center, Congress Square and Tower of Progress

often suggested, have never yet been actually built, their sphere of usefulness would be very large, especially if they be made to suit the requirements of the foremost authorities — professors and teachers, as well as men and women of culture, from all parts of the world — in all branches of learning, who might then convene under the most favorable conditions.

The principal reasons for founding these International Institutes for Higher Education in all branches of Theoretical and Applied Science, Religion, Law, and Letters may be enumerated as follows: (1) to promote a closer understanding between nation and nation; (2) to place all practical and scientific knowledge into a common fund, where it could be tested and prepared for general diffusion; (3) to give professors and teachers an opportunity to meet their colleagues from all parts of the world; (4) to form a direct line of communication for the spread of knowledge and scientific achievements among all colleges and universities; (5) to bring the ideal and the practical together in a world harmony of purpose and accomplishment; (6) and lastly, to spread truth and human aspirations freely and rapidly among all peoples. The results of International Congresses would be immediately registered and the documents preserved in these archives.

As will be seen upon the General Plan, these Institutes are situated on either side of the Avenue of Nations, easily reached from all three centers, as well as from the city, by underground tubes and broad avenues, forming, as it were, two great wings to the Scientific Center. This ideal site is suggested for the buildings, which are to be surrounded by gardens, fountains, and walks.

INTERNATIONAL COURT OF JUSTICE

In view of the multitude of new arrangements being created by the constant increase in means of communication and transportation, the need of unifying and harmonizing relations between nations, new laws are, of necessity, demanded to meet new conditions regarding points of

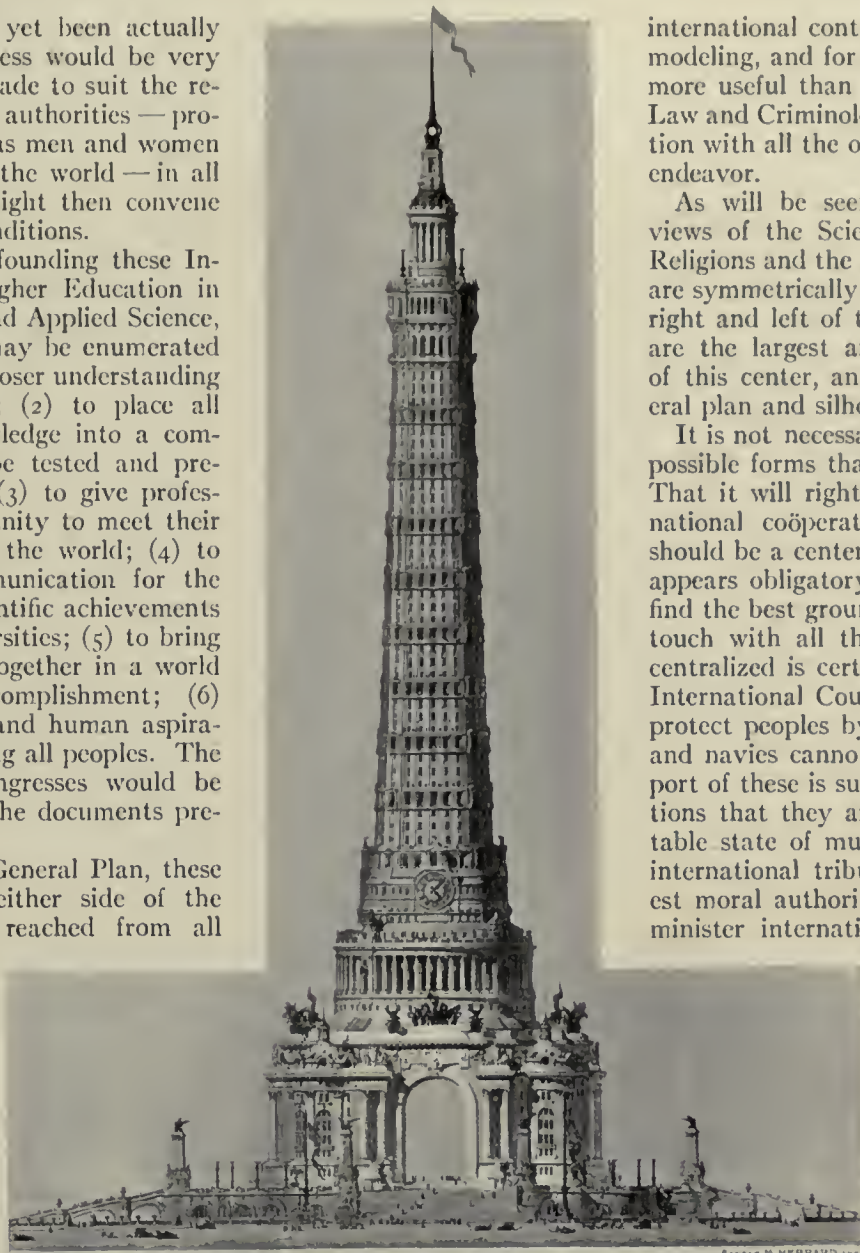
international contact. Old laws also require remodeling, and for this purpose nothing could be more useful than a permanent world center for Law and Criminology, in immediate communication with all the other institutions of centralized endeavor.

As will be seen by consulting the detailed views of the Scientific Center, the Temple of Religions and the International Court of Justice are symmetrically placed at an equal distance to right and left of the Tower of Progress. These are the largest and most impressive buildings of this center, and resemble each other in general plan and silhouette.

It is not necessary to speculate here upon the possible forms that international law may take. That it will righteously develop through international coöperation is evident. That there should be a center of communication and action appears obligatory. That such a center should find the best ground for its growth in immediate touch with all the chief interests of humanity centralized is certain. Moreover, until such an International Court of Justice is established, to protect peoples by broad and just laws, armies and navies cannot be abandoned, and the support of these is such a heavy drain upon the nations that they are continually held in an irritable state of mutual repulsion. But when an international tribunal, endowed with the highest moral authority, has been organized to administer international rights, it seems safe to

say that there will be only the need of an army and navy of patrol to perform the function of international police, supported and respected by the whole civilized world.

The more rapidly the erection of an international world center of science and higher culture can be pushed forward by public agitation, the more surely and swiftly must a true means be found for establishing peace. It was in consideration of these facts that an International Court of High Justice was finally located at the very heart of this "International World Center of Communication"!



ÉLÉVATION DE LA TOUR DU PROGRES

Elevation, Tower of Progress
Ernest M. Hébrard, Architect



Perspective, Building for the High Court of Justice
Ernest M. Hébrard, Architect

A Shakespeare Memorial Village

Proposed for a Recreation Center in the Boston Fens

Shown from Studies by Frank Chouteau Brown, Architect

AN unusual and novel architectural scheme has developed in Boston from the Shakespeare Tercentenary this year. As a part of the celebration a permanent memorial had been originally proposed: first, a reproduction of the "Mermaid Tavern;" next, as Shakespeare's old "Globe Theater," in one of the Boston parks; and this latter suggestion was finally placed before the Mayor as having greater future public value. Mayor Curley immediately recognized its possibilities, and proposed making the Theater part of an English or Shakespearian village, located in the Fens, adjoining the upper Charles River Basin — the future development of which was already being studied by the Olmsteads. The Mayor believed such a recreation center as is here shown could be located on the stream in the Fenway (which connects with the upper Basin) so as to provide public boat-houses (no adequate place being

available on the stone embankment now margining the Basin), while the Fens supplied just such informal park-like surroundings as would be an appropriate setting for the English village he proposed. It was the Mayor's idea, in planning a whole village along harmonious architectural lines, that, with its recreation facilities so near the center of the city, the citizens — and others, as visitors — would be the more drawn to it because of its distinctively individual and unique character.

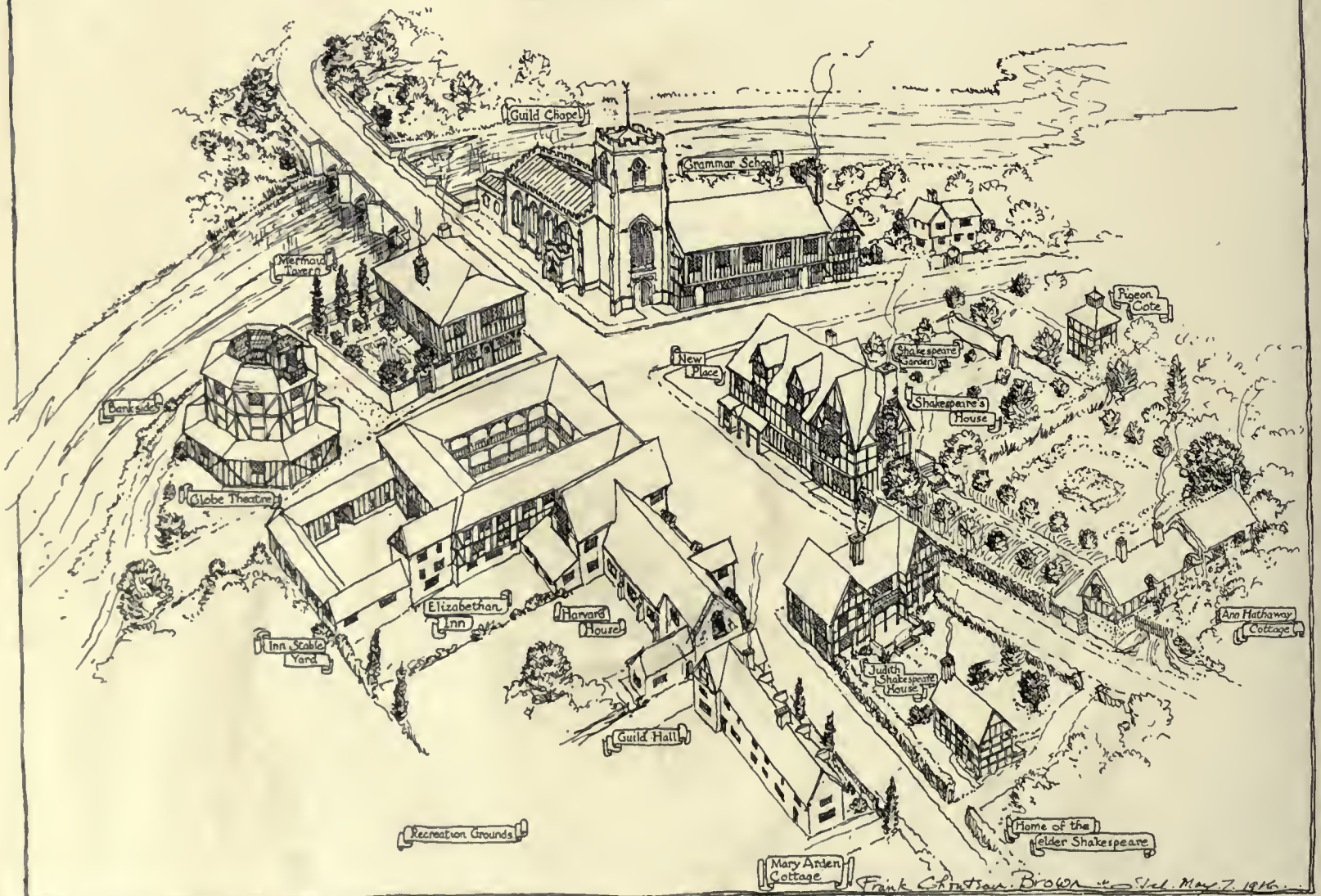
The architectural problem was, then, informally to group the buildings associated with the life of Shakespeare so as to obtain all the charm and atmosphere of an English village, unspoiled by modern accretions of any kind; and it was to give this village such physical semblance as would present it to those interested that the accompanying sketches were made, with all possible haste, and due regard to an "open"



PROPOSED "PERMANENT MEMORIAL" OF THE SHAKESPEARE TERCENTENARY IN BOSTON A SHAKESPEARE VILLAGE IN THE FENS FOR PUBLIC RECREATION

PROPOSED BY THE SHAKESPEARE FESTIVAL GUILD for the USE of the Citizens of GREATER BOSTON

Frank Chouteau Brown Architect





FRONT VIEW



REAR VIEW

PLATE XLIII



GENERAL VIEW
HOUSE FOR JEROME MENDLESON, ESQ., ALBANY, N. Y.
LEWIS COLT ALBRO, ARCHITECT

AMERICAN COUNTRY HOMES



DETAIL OF ENTRANCE DOOR

HOUSE FOR JEROME MENDLESON, ESQ., ALBANY, N. Y.
LEWIS COLT ALBRO, ARCHITECT

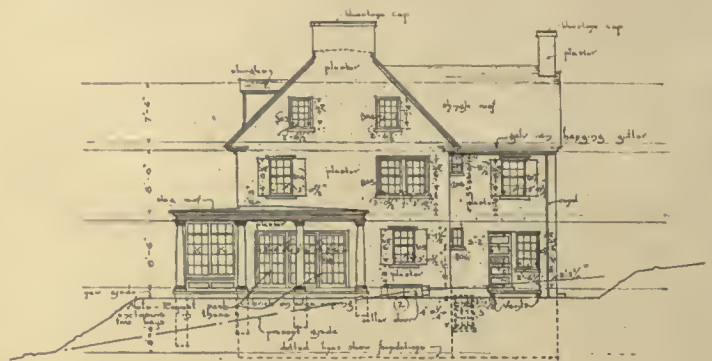


DETAIL OF LIVING-ROOM MANTEL

PLATE LXVIII



NORTHEAST ELEVATION

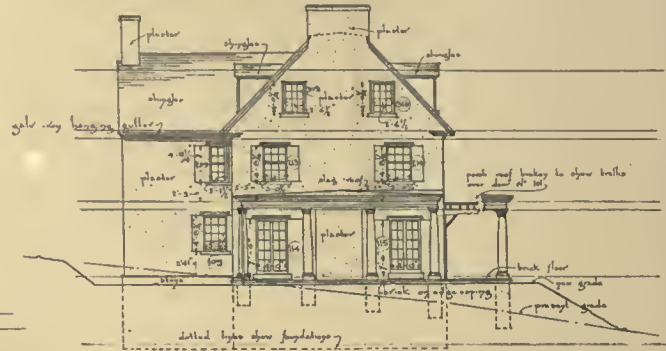


SOUTHEAST ELEVATION

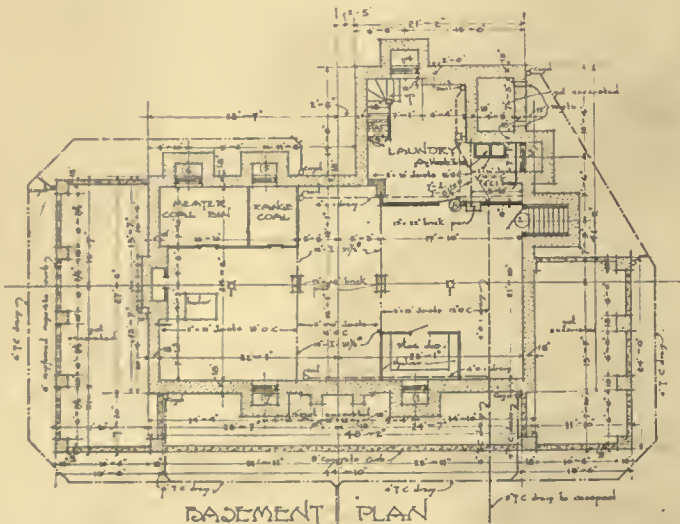
NOTE - BRICK IN CORNER ENCLOSURE MARKED 'X' INTENDED TO OPEN FOR VENTILATION



SOUTHWEST ELEVATION

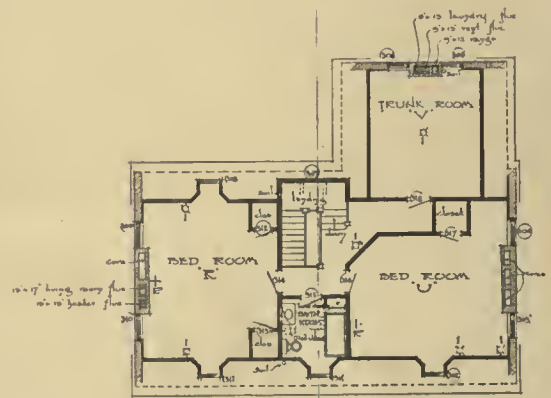


NORTHWEST ELEVATION

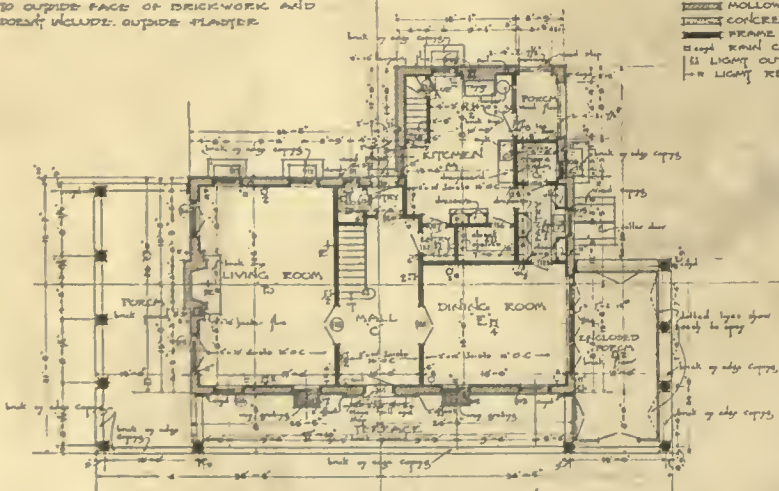


BASEMENT PLAN

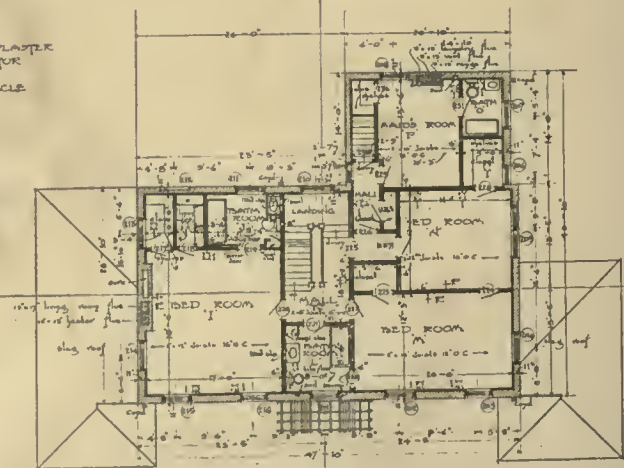
NOTE - FIGURES GIVEN ON 10 AND 20 FLOOR PLANS FOR OUTSIDE WALL ARE TO OUTSIDE FACE OF BRICKWORK AND DOES NOT INCLUDE OUTSIDE PLASTER



THIRD FLOOR PLAN



FIRST FLOOR PLAN

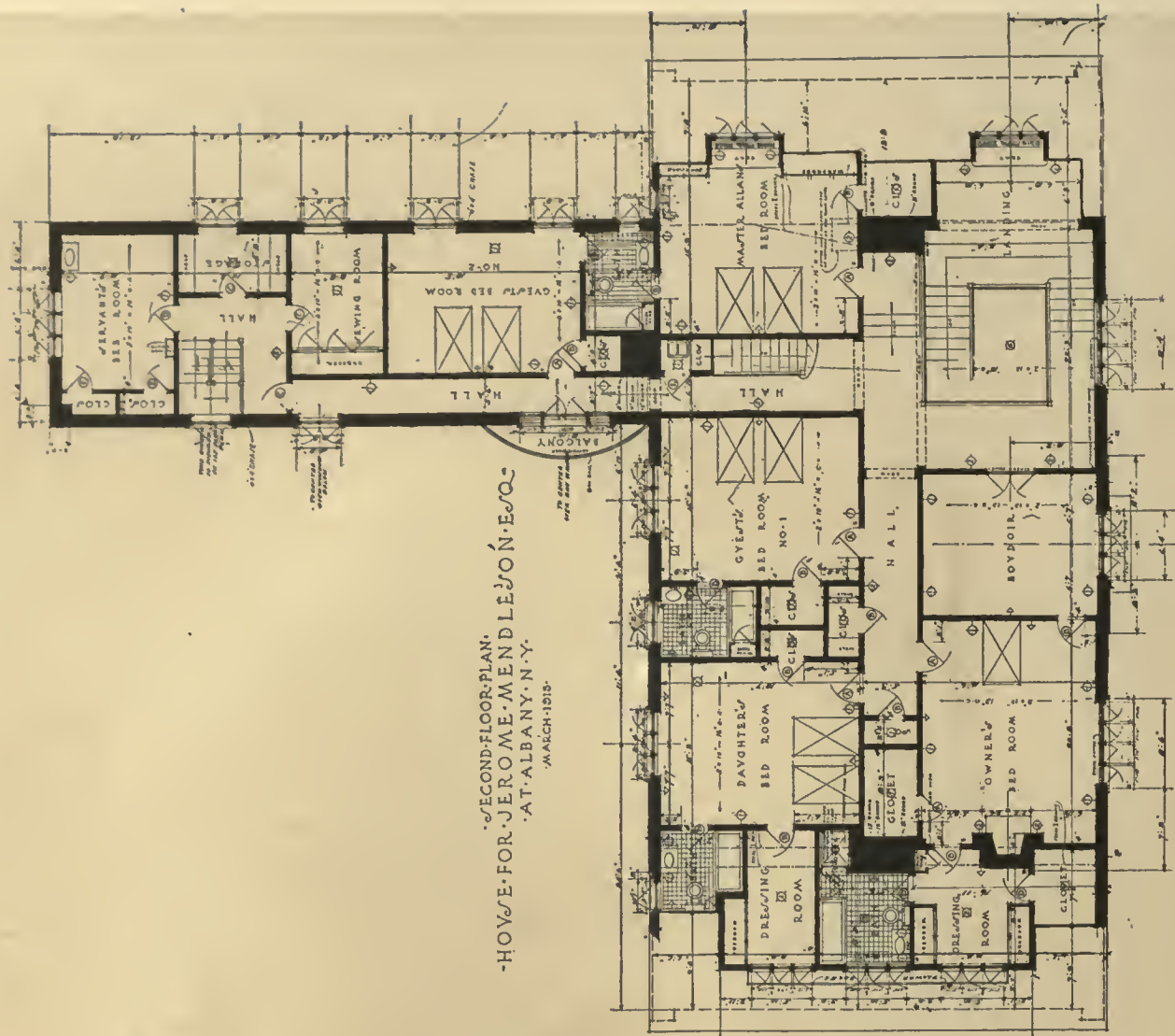


SECOND FLOOR PLAN

- INDEX
- STONE
 - BRICK
 - MOLLY TIE
 - CONCRETE
 - FRAME AND PLASTER
 - BRICK SHED CONDUCTOR
 - LIGHT OUTLET
 - LIGHT RECEPTACLE

·FIRST FLOOR PLAN·
·HOUSE FOR JEROME MENDLESON ESQ·
·AT ALBANY N Y·

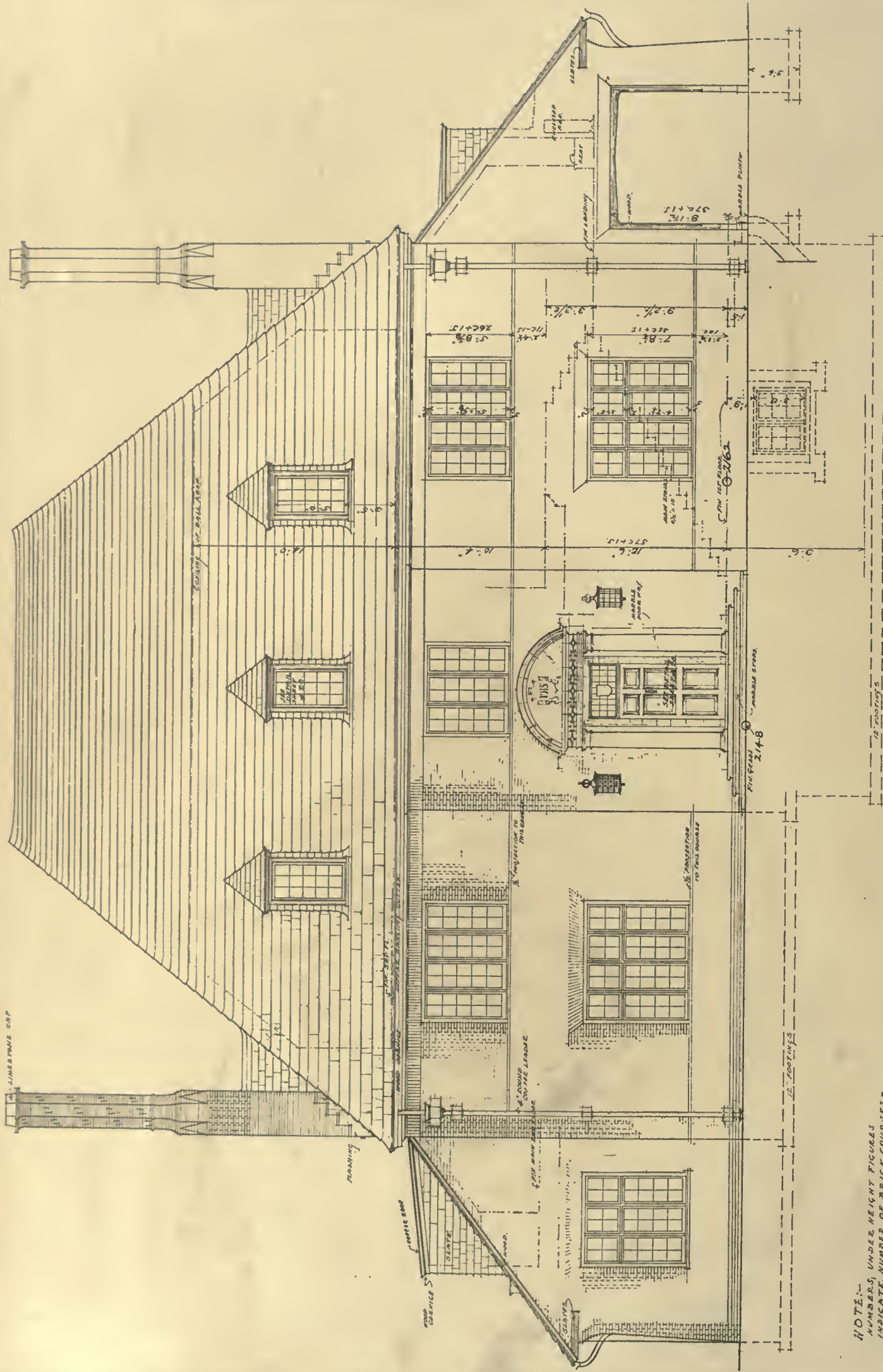
SECOND-FLOOR-PLAN.
-HOUSE-FOR-JEROME-MENDLESON-ESQ.
AT-ALBANY-N.Y.
-MARCH-1913.



FIRST AND SECOND FLOOR PLANS

HOUSE FOR JEROME MENDES, ESQ., ALBANY, N. Y.

LEWIS COLT ALBRO, ARCHITECT

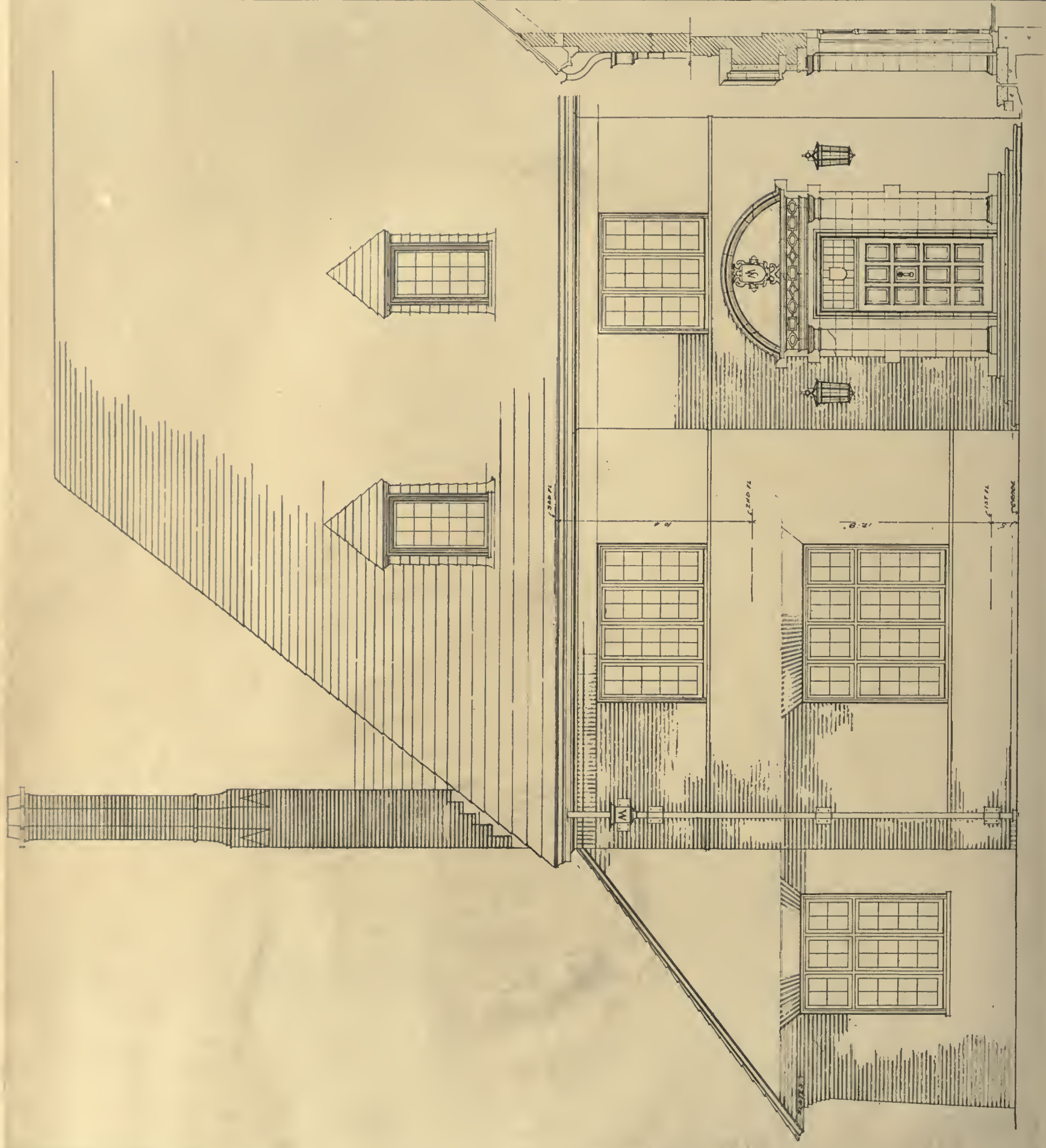


NOTE:—
NUMBERS UNDER HEIGHT FIGURES
INDICATE NUMBER OF BRICK COURSES—
COURSES ARE FIGURED $\frac{1}{8}$ " FOR A BRICK
2 $\frac{1}{4}$ " FOR BRICK, 2 $\frac{3}{8}$ " FOR JOINT

HOUSE FOR JEROME MENDLESON, ESQ., ALBANY, N. Y.
AT ALBANY, N. Y.

MARCH, 1915.

FRONT ELEVATION
HOUSE FOR JEROME MENDLESON, ESQ., ALBANY, N. Y.
LEWIS COLT ALBRO, ARCHITECT



SCALE DRAWING AND DETAIL OF FRONT ELEVATION
HOUSE FOR JEROME MENDLESON, ESQ., ALBANY, N. Y.



DESIGN FOR A CENTRAL PALACE
A WORLD CENTRAL
ERNEST N.

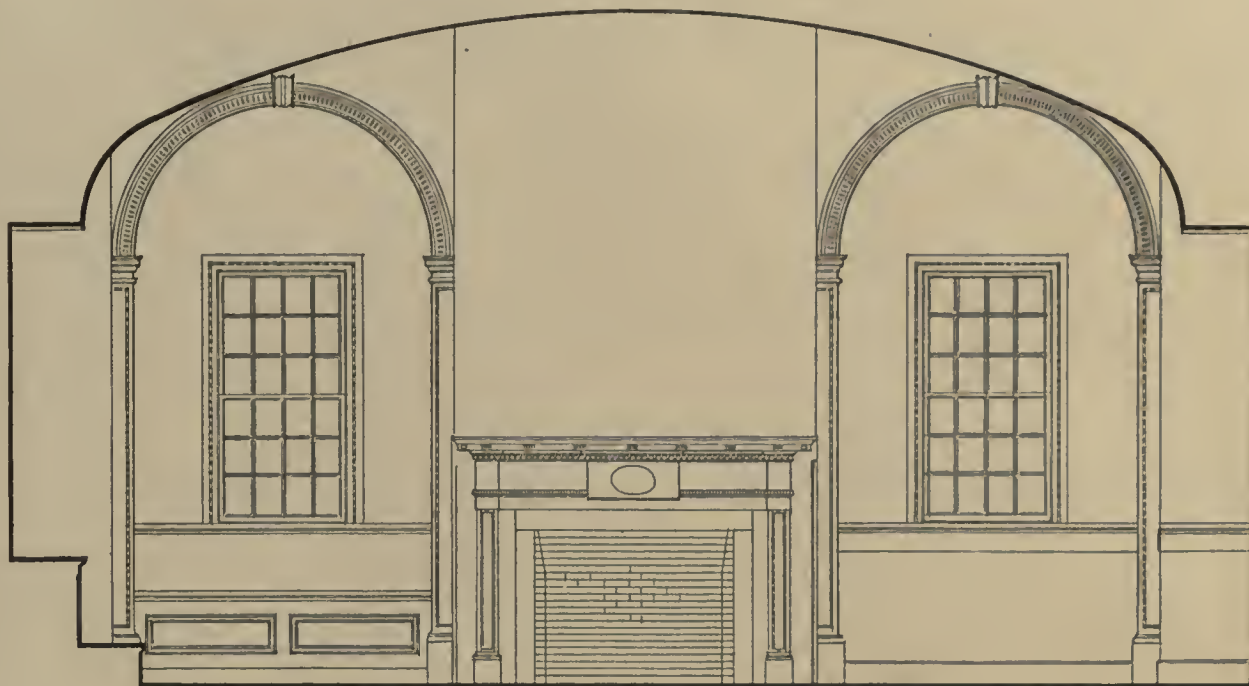


ERNEST. M. HEBRARD ARCH.

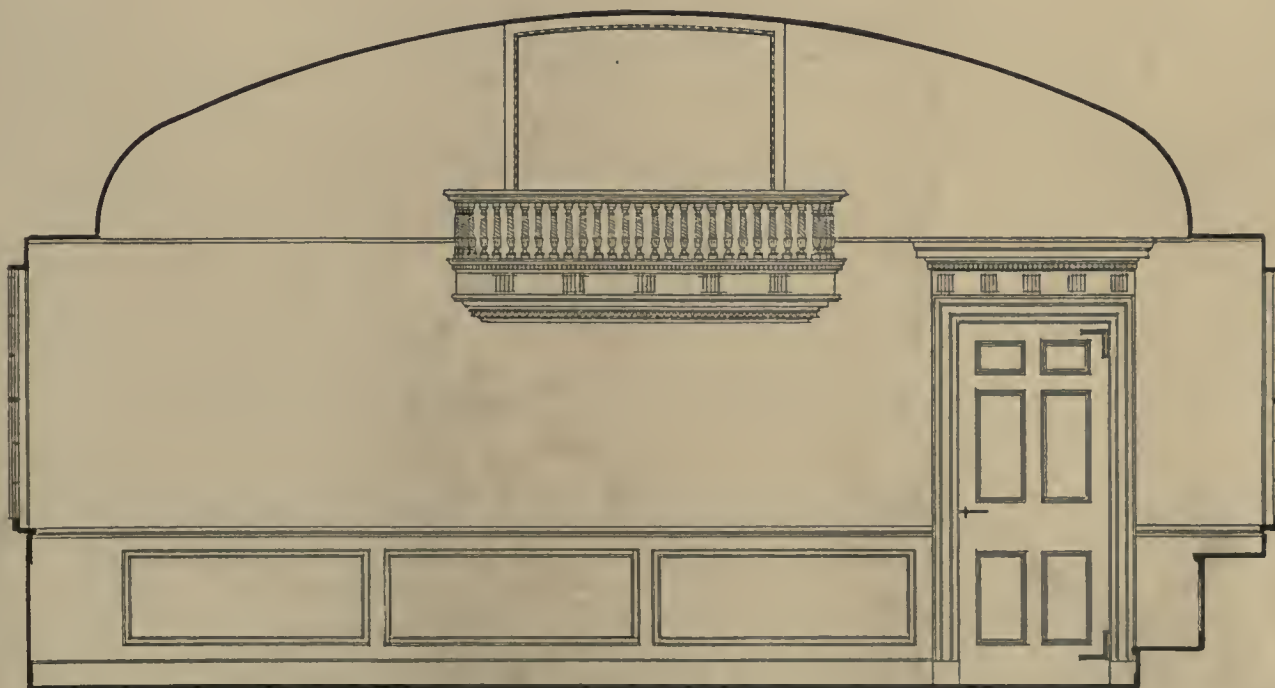
INTERNATIONAL WORLD CONGRESS
COMMUNICATION
D, ARCHITECT

102' 16"

MEASURED AND DRAWN BY CLAUDE BRAGDON

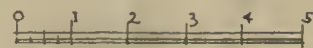


END ELEVATION SHOWING MANTEL AND ALCOVES



END ELEVATION SHOWING MUSICIANS' GALLERY

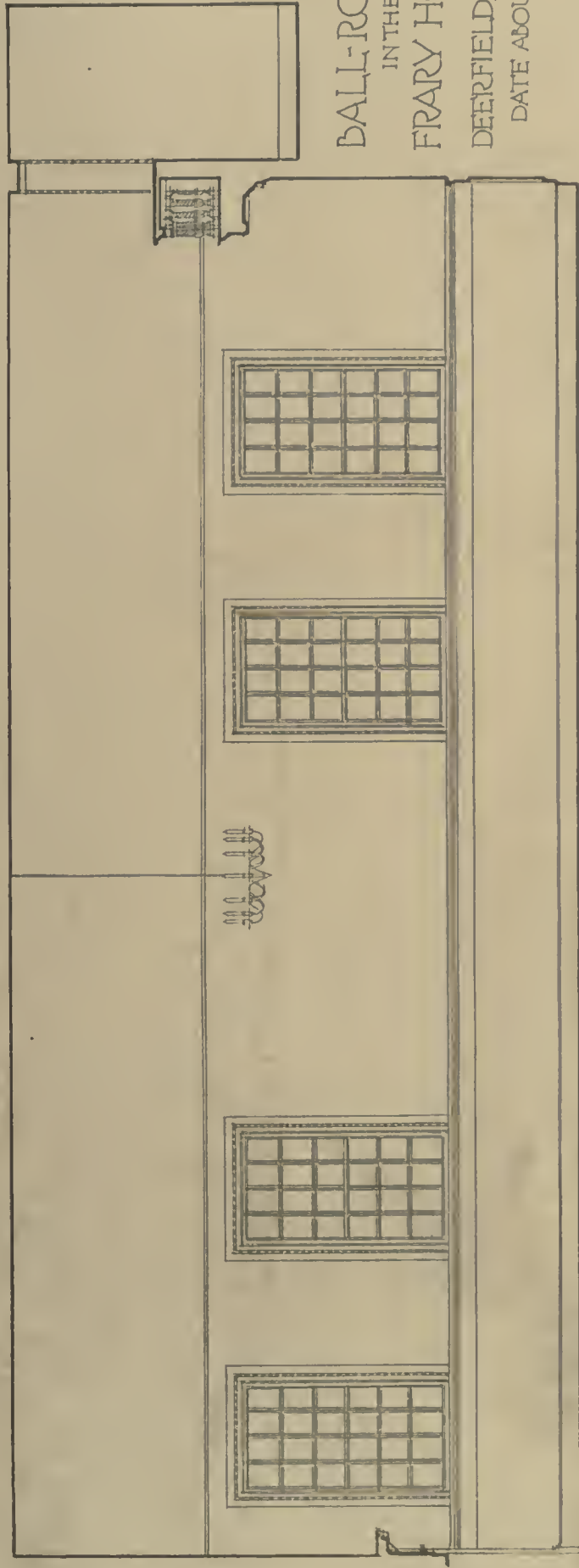
BALL-ROOM IN THE FRARY HOUSE, DEERFIELD, MASS.
DATE, ABOUT 1736



MEASURED AND DRAWN BY CLAUDE BRAGDON



LONGITUDINAL SECTION AND ELEVATION SHOWING RAISED SEAT



BALL-ROOM
IN THE
FRARY HOUSE
DEERFIELD, MASS
DATE ABOUT 1736

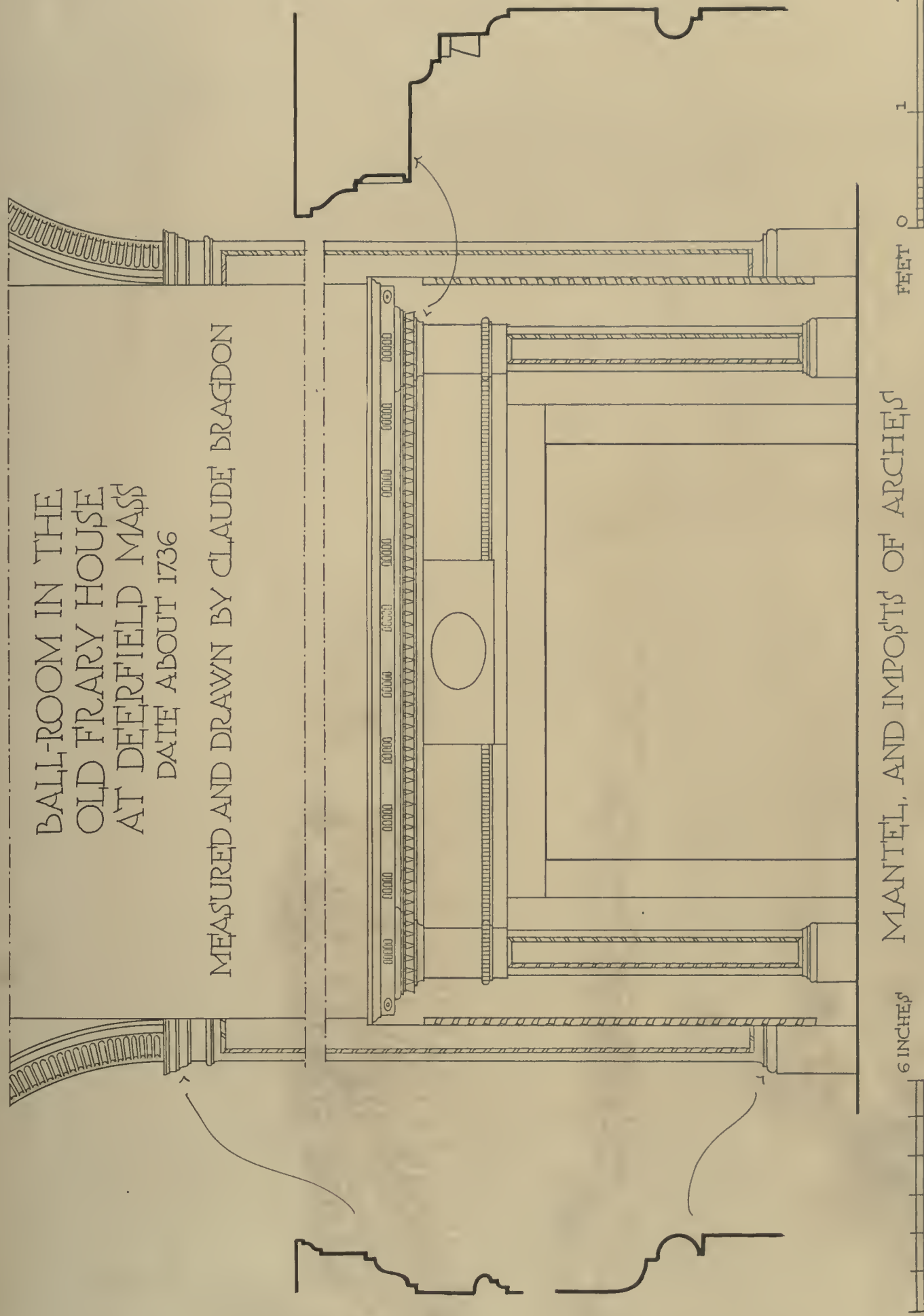
LONGITUDINAL SECTION THROUGH CENTER OF ROOM



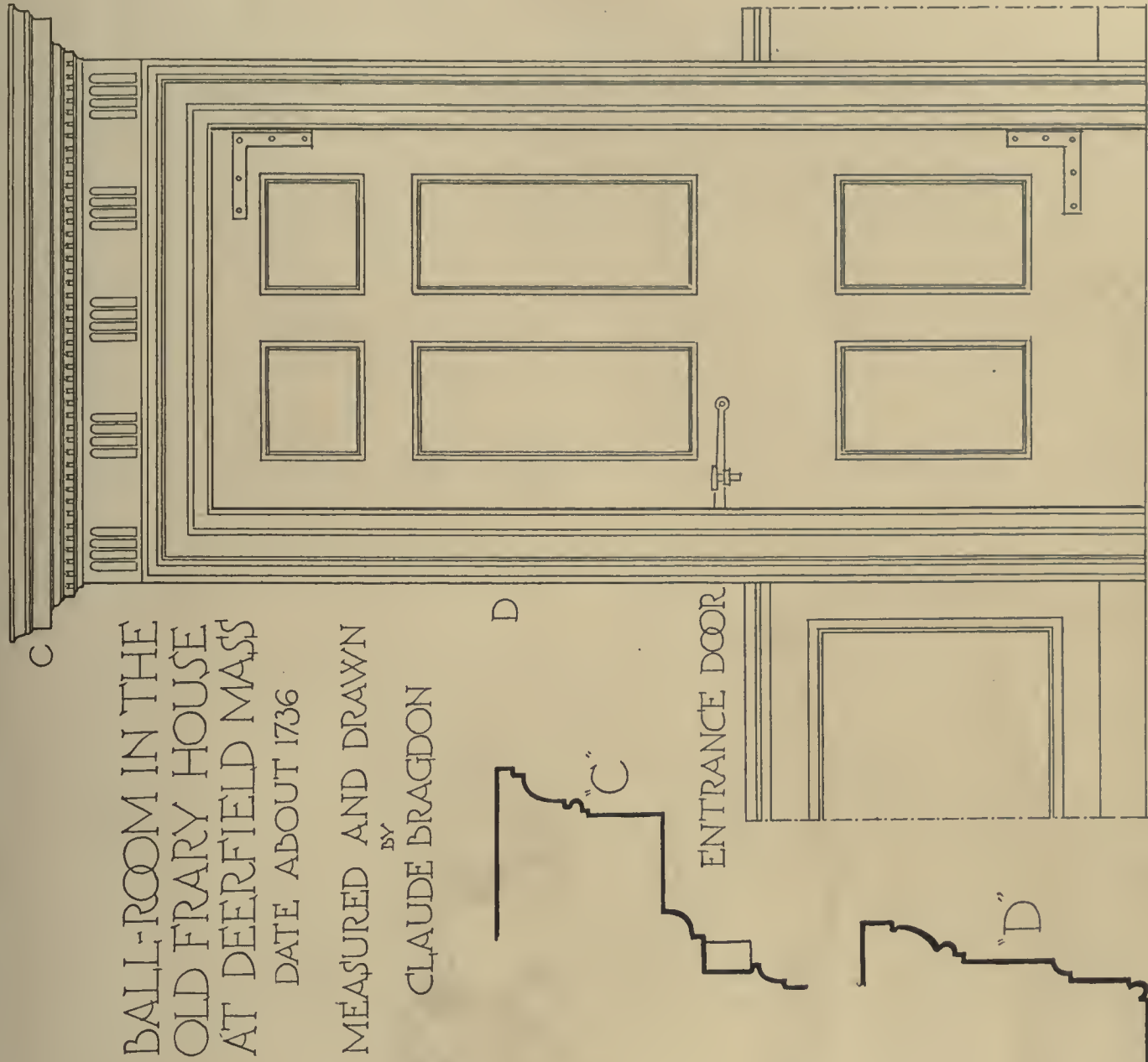
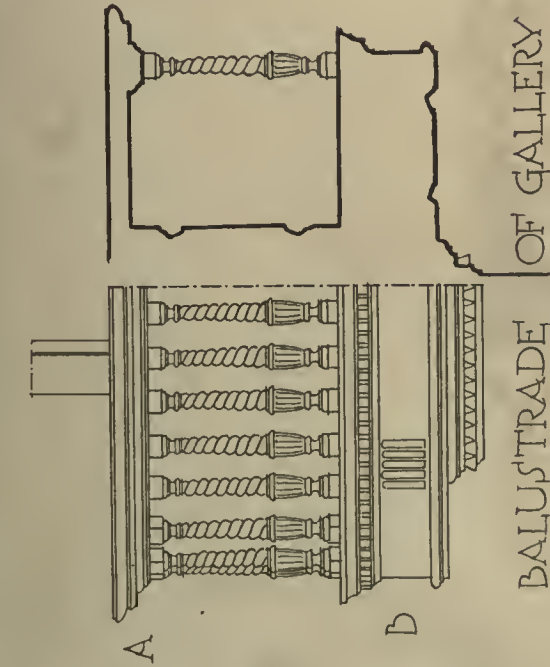
BALL-ROOM IN THE
OLD FRARY HOUSE
AT DEERFIELD MASS

DATE ABOUT 1736

MEASURED AND DRAWN BY CLAUDE BRAGDON



MANTEL, AND IMPOSTS OF ARCHES



SCALE DETAILS OF DOORWAY AND MUSICIANS' GALLERY
BALL-ROOM IN THE OLD FRARY HOUSE, DEERFIELD, MASS.
MEASURED AND DRAWN BY CLAUDE BRAGDON

102¹³



ENTRANCE HALL AND STAIRWAY



DINING-ROOM

PLATE LXIX

102¹⁵



GENERAL VIEW



MEADOW GARDEN AT BACK OF HOUSE.
HOUSE AT SWAMPSCOTT, MASS.
.. JAMES H. RITCHIE, ARCHITECT



STREET FRONT



HOUSE FOR JULIUS F. JAMES, ESQ., SHAKER LAKES, CLEVELAND, OHIO

BOHNARD & PARSSON, ARCHITECTS

quality of rendering that would permit their being advantageously reproduced in the daily press.

The whole village was first designed in the general "Aéroplane View," disposed about an extension of Westland Avenue into the Fens—crossing the stream with a new stone bridge of picturesque English type. The village itself is arranged to place the Globe Theater upon the "bank side," in the same relation to present-day Boston that it bore to old London and London Bridge. The buildings are reproductions of architecturally interesting English originals that, besides having each their distinct public recreation use, also incidentally provide—in Guild Hall, Green, Inn Courtyard, and Theater—those surroundings in which the drama developed in England.

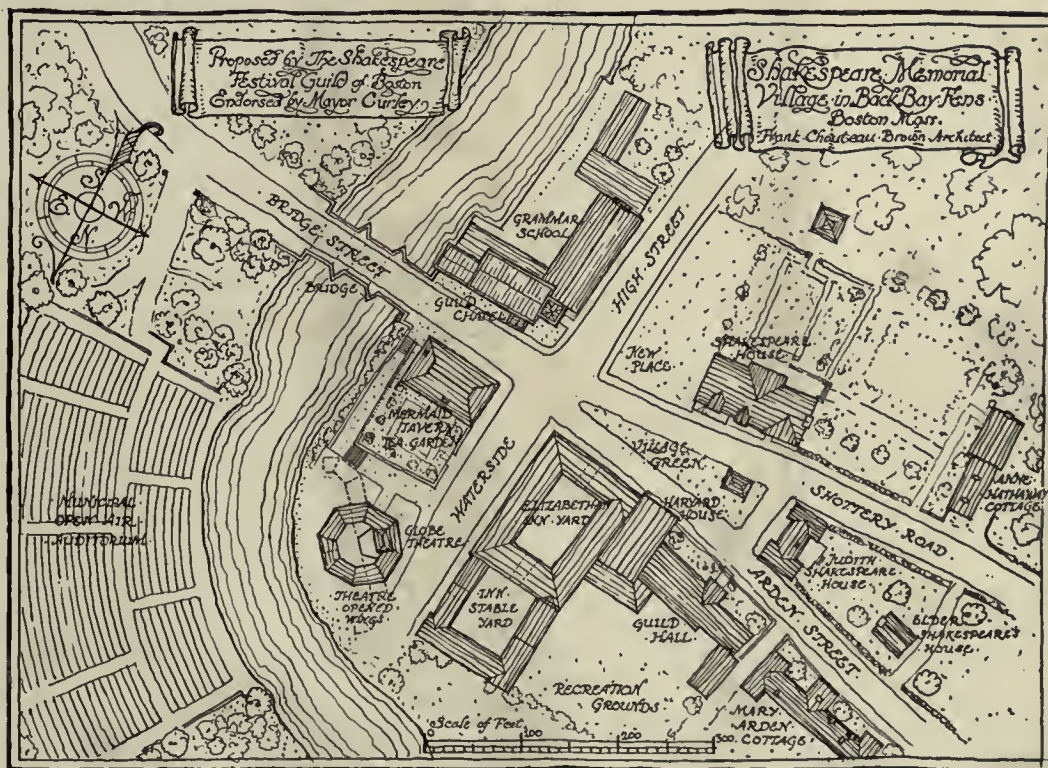
At the head of the Village Green is the Judith Shakespeare house, intended for administration and park and recreation department headquarters. Immediately back of it is the house at Snitterfield, where Shakespeare's father lived, for a children's building, with enclosed children's playground. Beyond, to the south, is Ann Hathaway's Cottage at Shottery, for a woman's building headquarters, with committee rooms, etc.; while to the north the stone and plaster cottages at Wilmcote—in one of which Mary Arden, Shakespeare's mother, was born—are to be used as a men's locker building, opening on the recreation fields and playground on the riverbank behind. Adjoining is the old stone Guild Hall, of an even earlier date and Tudor style, providing a most unique stone-floored and timber-beamed hall for public meetings and conventions, or for small banquets or dramatic entertainments of the type customary in College Halls of England before the first English theaters were built. Beside it—facing the square—is the well-known half-timbered façade of the Harvard House at Stratford. Across the Village Green William Shakespeare's birthplace is reproduced as a Shakespearian Museum; the gardens, containing all the flowers, plants, or

SHAKESPEARE VILLAGE GREEN & RECREATION HOUSE.
PORTION OF PROPOSED RECREATION CENTER IN THE FENS.



FRANK CHOUTEAU BROWN ARCHITECT AND DELINEATOR MAY 1916.

THE MARY ARDEN COTTAGE (WILMCOTE) SHAKESPEARE MEMORIAL VILLAGE IN THE FENS BOSTON.



trees named in Shakespeare's plays, connecting with the Hathaway garden on one side and the site of "New Place"—the house built by Shakespeare, in which he died—upon the other. Across the street to the east are the old Stratford Grammar School and Guild Chapel—the former with the class-rooms used by Shakespeare in the upper stories; the lower stories—abutting on the river at the back—being used as a canoe livery and public boat-house. On the corner (in the same relation as in old Stratford) is the stone Chapel, for public services or memorial meetings, and an ecclesiastical museum, where examples of church craftsmanship could be exhibited at all times. Across the roadway entering the village is the timbered "Mermaid Tavern," for refreshments and concessions, with a small tea-garden on the river, between it and the Globe Theater beyond. The Tavern's upper stories should be committee rooms, or a suite for the entertainment of the city's official guests. The Globe Theater would house about twelve hundred people in the Shakespearian manner.

To provide for larger civic purposes, it could be constructed for a larger audience, on the opposite river-bank, by opening the half opposite the stage to form a larger sounding-board and background. Finally, there is an old English Inn, in the half-timbered Elizabethan fashion, of which not a single example now exists in all England!—with galleries opening on a central courtyard—thus providing further committee rooms for various citizens' civic and recreation organizations.

Besides being the only example of an old English village to be seen in America, it has great public interest and educational value in illustrating architectural styles and types of building construction, otherwise little known in this country; while its free recreation facilities should draw the public daily during a large part of the year, and they could hardly escape its unconscious influences for taste and charm.

"Advertising in Relation to Architecture"

A Contribution by Wm. H. Schuchardt, F.A.I.A.

At the convention last year Mr. Schuchardt rendered testimony, next in importance to that contributed by Mr. Brockway, as to actual services already performed in interesting the people of his community in better architecture. This service was intentionally directed toward educating their taste up to that point where they would be prepared to demand better professional service, artistically and practically, and thus become able intelligently to select from those of the profession who were better fitted to render them that higher grade of architectural service.

Mr. Schuchardt appealed directly to the editor of "The Milwaukee Free Press," Mr. Ernest Kronshage, asking his cooperation in publishing regularly, in the Sunday issues of that newspaper, articles to be prepared and contributed by members of the local Institute Chapter. To make these articles authoritative, the "Free Press" announced, under its regular heading, that this department was "conducted through the courtesy of the American Institute of Architects." The articles were published under

the general heading of "How To Know Architecture," and consisted of stories of three hundred to five hundred words, the majority dealing with the different styles of architecture and public buildings, under such sub-headings as "Colonial Architecture," "English Domestic Architecture," "The English Cottage," "Elizabethan and Jacobean Architecture," "Flemish Architecture," "French Architecture," "The Italian Renaissance," "Church Architecture," "Court-Houses," "City Halls," "The Small Business Building," "How the Untrained Observer May Judge Architecture," "Grouping, a Factor in Design," "How To Distinguish Greek and Roman Work," "The Importance of the Housing Problem," etc. Originally planned to be contributed by different architects, they were, as a matter of fact, almost all written by Mr. Schuchardt, and were generally illustrated by a picture of either a local example of good architecture or some well-known building of Europe or North America,—old or new,—such as the University Club and Tiffany Store in New York, Rheims or Notre Dame in Europe.—ED.

May 11, 1916.

TO THE EDITOR OF THE ARCHITECTURAL REVIEW.

SOME seven or eight years ago, when it seemed to me that I had been quite forgotten, when the prospects of ever getting another commission appeared entirely vanished, and when my office force was reduced to one unambitious youth, I said to a one-time client of mine that I felt constrained to emulate those architects who do not hide their light under a bushel, that I would hustle for work, use printer's ink galore, and live happily ever after. Such was the depth of my despair.

But my friend, a man of large affairs, who used printer's ink rather generously and knew its value, gave me no encouragement. Faith in oneself and patience were the burden of his advice, which I was in no mood to accept. Patience was exhausted, and faith in myself (as well as my bank account) was much on the wane. Yet when he remarked that had I advertised in the papers I would in all likelihood not have had the *kind* of clients that I did have in the past, I looked at the situation from another angle, and decided not to break into print.

It was my friend's contention that one who is about to spend a large sum of money in a permanent investment would not be interested in paid advertisements, but that he would ask advice of those who have built before. The advertisement in the Sunday papers would no doubt attract some; but desirable clients, he was sure, were not gotten in that way. And then I recalled several experiences I had in court, testifying as to reasonable and proper charges for architects' services, and I remembered that in each case the clients claimed that they had had no knowledge of the architects' work, but chose them because they had seen their names in print and because their patronage was asked for. Work I needed, and that badly; but I was also particular about the kind of clients who were to enlist my services, and that kind I certainly did not want. Fortunately, the tide turned before my borrowing ability was gone, and advertising has not again been necessary.

I admit that there are not enough people of discrimination to keep all able architects employed as much as they require to be, and that some one must do what might be termed the less desirable kind of work. It is better, of course, that the "some one" be a well-trained man or firm capable of doing good work, even if it be not appreciated — and so we are, incidentally, presented with the difficult problem of bringing this second-class client and the well-trained architect together. Personal solicitation is not frowned upon — though it seems to me a trying thing for a gentleman to resort to. You can with complete propriety praise without stint whatever commodity you wish to sell, but it must be difficult for a man of refined nature to praise his own work to such a degree that the uncertain owner-to-be will be favorably impressed. Still, any advertising man will tell you that an occasional insertion of your name, or a "card," is of no value whatsoever. Beating on the drum, day in and day out only, may result in new business. And letting alone the matter of professional dignity, which in all professions is more or less taking new form, does it not seem that advertising is likely to

lead only to the necessity of "meeting the market" in the matter of price? If the practice of architecture is to be reduced to that, then we might as well say, in the expressive vernacular of the street, "Good night."

Getting work to do is for all professional men — whether they be lawyers, physicians, or architects — a matter of subtle salesmanship, which becomes easier as the reputation for efficient service increases. Patience, faith in oneself, and hard work will not fail of results to-day any more than they have failed in the past; and architects' work in particular must, as long as buildings stand above ground, be a constant advertisement either for good or otherwise.

While newspaper advertising, in the ordinary sense, seems to me to be worse than useless as far as professional men are concerned, I am not convinced that the display of the architect's name on a building in course of construction is either in bad taste or poor business. If we believe that the author of an architectural design should be popularly associated with his work, as is the case with writers and painters, then it seems reasonable that the public should be given an opportunity of learning the name of that designer. We have often deplored the lack of public interest in even the architects who have produced our best buildings, and yet we do all we can to keep as completely in the dark as possible any information regarding architectural authorship. Until the practice is generally accepted, such advertisement will no doubt seem to many to be rather cheap, but I believe it to be entirely logical and proper. It may bring other commissions or it may not. But it will bring to the designing of buildings a personal note now lacking in the popular mind.

The personal note, however, will interest none but architects as long as the layman is without sufficient knowledge of architecture to be attracted. With few exceptions he is half afraid of a supposed technical barrier, and therefore lets the whole thing alone. In Milwaukee we tried for something over a year, with the help of the *Free Press*, to remove this imagined barrier by running a series of criticisms of local buildings in the Sunday issues. Every suggestion of technicality was avoided, the articles seldom exceeded three hundred words, and were written in as light a vein as possible. In other words, an attempt was made to approach the newspaper's demand for a "story." Wide-awake editors are aware of a growing interest in architecture as in other manifestations of art, and will gladly give a certain amount of space to a type of article which will be looked for and read by the general reader. The difficulty lies in finding the competent critic who can write of a serious "heavy" subject in a light vein, who is willing to praise every one's work but his own, and who will devote the necessary time, without remuneration, for the good of all. Architectural articles for general consumption, strong with local flavor, are not so difficult of acceptance by the editor. I am sure that the right kind of article would be sought. But all that may hardly come strictly under the head of "advertising."

I am reminded of a saying attributed to a New York architect: "Any fool can design, but it takes an artist to land a job."

(Signed) WM. H. SCHUCHARDT.

The Architectural Review

New Series, Volume IV, Number 7

Old Series, Volume XXI, Number 7

JULY, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President

Henry D. Bates, Treasurer

Frank Chouteau Brown, Editor

Publishing and Subscription Office

144 CONGRESS STREET, BOSTON

Advertising Offices

ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK

58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

PLATES

PLATE LXXI.—HOUSE FOR PHILIP S. BRIGGS, ESQ., STRAFFORD, PA. (PLANS AND ELEVATIONS) — CHARLES BARTON KEEN, ARCHITECT.

PLATES LXXII.—LXXIV.—HOUSE FOR JEROME MENDLESON, ESQ., ALBANY, N. Y. (PLANS, ELEVATION, AND SCALE DRAWINGS)—LEWIS COLT ALBRO, ARCHITECT.

PLATES LXXV., LXXVI.—A PALACE FOR A CONGRESS OF NATIONS, PROPOSED WORLD CENTER OF COMMUNICATION (RENDERED ELEVATION) — ERNEST M. HÉBRARD, ARCHITECT.

PLATES LXXVII.—LXXX.—BALL-ROOM IN THE OLD FRARY HOUSE, AT DEERFIELD, MASS. (MEASURED DRAWINGS OF ELEVATIONS AND DETAILS) — MEASURED AND DRAWN BY CLAUDE BRAGDON.

FOLLOWING Mr. A. L. Brockway's communication on the modern relation of Advertising to Architecture, to which we devoted our entire editorial page in June, we are fortunate to print this month such a letter as that by Mr. William H. Schuchardt, of Milwaukee, which appears on the opposite page. If you agree or disagree with Mr. Schuchardt's sentiments, whether they enthuse you or leave you cold, you should — as a practising architect — take to heart the significant aspect of both these communications. Both are frank and honest expressions of different individuals' inlook upon a fundamental problem concerned with the business side of the practice of their profession. There is much "buncombe" written and spoken — some even printed! — upon the subjects with which these two communications deal; and there is little frankness — or, for that matter, honesty — expressed in most of the cut-and-dried bromidioms manufactured for public utterance and consumption by practising architects, of reputation or without.

These two letters are therefore markedly significant; first, because each is the frank expression of a prominent practising architect on the *economics* of the profession. As a topic of discussion the economics of architecture has been too long neglected. The art of architecture is one matter; the science, or the engineering, of architecture is another. Each of these has in the past had its meed of discussion. Architects have been free to express their opinions, both in person and in print; and on occasion to detail the experience or the training on which their opinions were based. But there is a third factor. Of equal importance, we believe, with the art and science of architecture is its economics, or business side. A talented and well-trained architect cannot by the mere opening of an office find clients who will give his talent and training their theater for the display of his abilities as an architect. In order that his talent and training may be of any avail whatever, the architect must first encounter — and conquer — the *business problem* of architecture! Obvious as this fact is, it has been too long neglected. Apparently its honest discussion has been shunned as leading into realms that are so-called unethical. For the fact that they are principally

concerned with "the business" of architecture, therefore, these two communications are important.

The second point on which they have likewise deep significance is that each is a type of thinking by an individual in terms of the whole. It is one thing for an architect to take thought unto himself as to just what he can or should do to advance the interests of his own office. It is another thing for an individual architect to use his own experience merely as an aid to his thinking in terms of his whole profession. We suspect that the profession to-day would be much further advanced if its leaders *always* had been broad enough to think in terms of their whole profession — instead of more often confining their thoughts to the needs of their own individual practice!

Undoubtedly the greatest single factor in advancing the art of architecture has been the study of the creations — the lessons learned from the experience, if you please — of its leaders. The economics of architecture also cannot advance except through the efforts of those who have been fortunate enough to solve its problems, no more than the art of architecture has advanced, except through the achievements of its leaders. Indeed, the very arts of architecture *themselves* can only be advanced by those who have first successfully achieved solutions for its economic bases! But while the artistic creations are tangible, the economic solutions remain intangible. The setting down in writing, therefore, of thought by individuals in terms of the whole profession on the economics of architecture is a matter whose significant importance can hardly be over-emphasized. Therein lie their value and importance to the whole profession. Therefore do we invite our readers to ponder well upon them, and then transmit to us the results of their study, that we may disseminate them yet further among all our readers.

THERE is, perhaps, one statement in Mr. Schuchardt's communication capable of misinterpretation because of its frequent and common misuse. That statement is this: "... and architects' work in particular must, as long as buildings stand above ground, be a constant advertisement either for good or otherwise."

With its truth as it stands, there can be no quarrel. But suppose we complete the sentence by stating of or for *whom* such buildings remain an advertisement. Suppose that we complete it — as it is so often ended — by saying that such buildings are a constant advertisement "of the architect who designed them." That assertion would then, we claim, be a misconception — a misconception too dangerous in its possibilities to permit it to pass unexplained.

Buildings standing above ground are *not* a constant advertisement, either for good or otherwise, of the architect who designed them. Just as the audience, not the actors themselves, finally determine the ability of the players on the stage, so, in considering the relations of architects with laymen, the lay experience must be given the greater weight. Therefore on this point no one can render testimony so valuable as a layman who comprehends the scope of architecture as a profession and is keenly interested in its advancement. Numerous such laymen will assert, unhesitatingly, that buildings standing above ground may be a constant advertisement for almost anybody else in the world *except* the architect who created them — and without whose brain they never would have existed!

No, indeed; buildings standing above ground are *not* a constant advertisement of the architect. They do not even remind the public of the existence of architecture as a profession. This negative assertion must be granted. The evidence of its truth is preponderant; the danger in its connivance already altogether too far-reaching. Unless it is faced squarely and kept constantly in sight, the advancement of architecture here in America will be delayed immeasurably. When buildings *do* become a constant advertisement of or for an architect, the conditions of practice in this country will be almost Utopian — as contrasted with those of to-day! To the attainment of the ideal condition when all buildings standing above ground *will be* a constant advertisement of the architect, THE ARCHITECTURAL REVIEW willingly dedicates whatever capabilities it may possess.

(From "The American Architect")



Entrance Court, Proposed Academic Center, Wellesley College
Day & Klauder, Architects

(From "The American Architect")



Botany Building, Proposed Academic Center, Wellesley College
Day & Klauder, Architects

THE anonymous writer of comments upon the illustrations in the architectural journals of the past month is sufficiently human to feel that perpetual criticism of tendencies in modern architecture become trite and irritating, and he therefore proposes to state certain axioms which he has the temerity to assume as indisputable. First, that Art has some value, or it would not have been considered so persistently applicable to the works of man. Second, that it has some influence, or its various expressions would not have been so consistently preserved. These are mild postulates, but they preface others which depend upon the definition of Art, i.e., that it is work done superlatively well, as thoroughly well as it can be done, and Art is therefore the highest material achievement of man. But material achievement to be thoroughly well done must have more than utilitarian success. Utility is a means, not an end. The modern world is mad over so-called efficiency, which is proclaiming itself everywhere as the most blind, dull, narrow bigotry. Its successes, gross in bulk, "grind down men's bones to a pale unanimity." Proportions, scale, refinement, association, charm, tradition, romance, are not only neglected, but bound to the wheels of a Juggernaut worshiped as the god of accuracy, and of nothing else. Formulæ are its wheels of motion, irrefutable factors its cogs of action. Efficiency which would eliminate inspiration! Efficiency which is denied imagination!

(From "The American Architect")

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The American Architect")



Residential Halls Group, Cornell University
Day & Klauder, Architects
(From "The American Architect")



House for Henry A. Ansell, Esq., Philadelphia
Martin & Kirkpatrick, Architects
(From "The American Architect")

Inflexible in its ignorance of the divine mutability of things, and as devoid of knowledge of its inherent weakness as it is arrogant in its assumptions. Efficiency which is wrecked when it has offspring which combat it, which cannot adapt itself to any but its own methods, because it has made those final. A servant which has usurped the place of its master, catholic wisdom. Naturally, attention is paid to those details only which bring utilitarian results, none to those which transcend that homely and often uncouth duty. This is not Art in fustian, it is Art in rags, and flea-bitten.

The Architect of June is devoted to efficient schoolhouses, educational factories, tagged here and there with a postage-stamp of would-be æsthetic detail in the effort to amend bare bones. Excrescences, arcades, balconies, hoods, spot surfaces, which have been shot with efficient windows, determined by efficiency experts. It is pathetic to note the attempts to give style to a thing which mercilessly has no style. *The American Architect* of May 31 reprints from *The Builder* (London) Mr. Joseph Pennell's views of the "Wonder of Work," which are somewhat apropos of this subject. He says his work, he hopes, lacks "that detail which obtains in a good photograph," and goes on to say that great engineering works are as fine as the temples, the churches, the palaces, of the past. I beg your pardon, Mr. Pennell, things are relative. If crossing a stream or uniting two oceans is

(From "The American Architect")



House for Harry Edson, Esq., Haverford, Pa.
Martin & Kirkpatrick, Architects



East Terrace, House at Valley Forge, Pa.
Dühring, Okie & Ziegler, Architects



Chauffeur's House and Garage, Valley Forge, Pa.
Dühring, Okie & Ziegler, Architects

(From "The American Architect")



Salon



Detail, Boys' Sitting-room



Library

House of Henry Forbes Bigelow, Esq., Boston, Mass.
Bigelow & Wadsworth, Architects

(From "The American Architect")



Naugatuck Savings Bank, Naugatuck, Conn.
Crow, Lewis & Wickenhoefer, Architects

(From "The American Architect")



Hershey Theater, Hershey, Pa.
C. Emlen Urban, Architect

(From "The Architect")



Home of Louis Saroni, San Francisco
Kenneth MacDonald, Jr., Architect

of as great a value as worship of those ideals of man which make his life a blessing to him, which teach him integrity and honor, which maintain for him a standard of life, to say nothing of giving him a hope of the future, why then, of course, the expression of superlative utility equals the expression of religion and of the altitudes of human power. But even Mr. Pennell has to eliminate the petty details in order to express the gigantic idea. I fear directness of expression in huge mass, softened by a vagueness of statement which introduces that element of mystery so dear to many delineators because it eliminates irritating detail, has an influence upon Mr. Pennell. But he says he knows. I do not, I feel. And Mr. Pennell, as has been previously mentioned, has made the Panama Canal, the harbors of Genoa and Venice, look exactly alike. It is the apogee of the efficiency of the engineer's interrelative parts.

Compare the work on the schools in *The Architect* of June with the designs for a proposed Academic Center at Wellesley in *The American Architect* of June 14, and the Residential Halls Group, Cornell University, in *The American Architect* of May 31. As far as artistic merit is concerned they are admirably efficient.

It would be interesting to learn why western architects evidently desire to get many factors in their designs, and why they so consistently exaggerate

minor details. Compare the designs of Mr. A. C. Wolf for houses in Cleveland, in *The National Architect* for May, with the excellent designs by Martin & Kirkpatrick for Henry A. Ansell, at Allen Lane, Philadelphia, and for Harry Edson, at Haverford, in *The American Architect* of May 31. Or the houses by Hermann Barth in the *May Architect*, on which he experiments in different styles, all in the manner of the German masters; that is, with precision and exaggeration of detail, and small sense of relation of voids and solids, with the delightfully naïve and charming houses of Dühring, Okie & Ziegler in *The American Architect* of May 31, which seem to have grown naturally, and are

the perfection of art in their proportions of related parts. And compare the interiors of the Minneapolis Athletic Club, in *The Western Architect* of May, which announce ceiling - construction and neglect walls, are devoid of mouldings as accenting factors, and are the apotheosis of engineering, with the photographs

of the house of Mr. Henry Forbes Bigelow, in Boston (to which *The American Architect* of June 7 is devoted), one of the most distinguished houses in the country, and, to the writer's certain knowledge, quite efficient. As a matter of fact, *Good Furniture* has better architectural interiors than most of the periodicals, and in all the articles of its last number justifies its claim to good taste.

(From "The Architect")



Home of F. A. Webster, Oakland, Cal.
C. W. Dickey, Architect

(From "The American Architect")



School of Theology, Boston University
Bellows & Aldrich, Architects; James A. Holl, Associated

(From "The Architect")



Home of Mrs. S. T. Alexander, Piedmont, Cal.
C. W. Dickey, Architect

(From "The American Architect")



St. George's Church, Philadelphia, Pa.
Walter H. Thomas, Architect

(From "The Brickbuilder")



House of Miss Taylor, Long Island
Grosvenor Atterbury, Architect

(From "The American Architect")



St. Matthew's Church, Conshohocken, Pa.
George I. Lovatt, Architect

The American Architect of June 21 is devoted to work by Howells & Stokes. It is amazing that the same firm which shows the exquisitely detailed entrance to the Turk's Head Building in Providence, and the excellent sheet of designs of Harvard gates, etc., should have designed the crude masses full of puttock holes for the Metropolitan Group and the Metropolitan Theater, Seattle, of which the exterior detail is crude and overdone and the interiors impoverished.

In the number of June 14, the Naugatuck Savings Bank, by Crow, Lewis & Wickenhoefer, has distinction of detail.

The Hershey Theater and Social Center Building, at Hershey, Pa., by C. Emlen Urban, is excellently designed and adequately terraced, a virtue in itself.

To return to houses, that of Louis Saroni, at San Francisco, by Kenneth MacDonald, Jr., in *The Architect* of May, is the best of the work shown in the western periodicals, but its end masses, which are identical, are crowded too closely together, and the frieze is too high. Mr. C. W. Dickey has two simple houses with charm, and Mr. D. Knickerbacker Boyd an interesting house at Merion, Pa.

Of ecclesiastical work, that of the extension to the School of Theology, Boston University, by Messrs. Bellows & Aldrich

(From "Architecture")



First Congregational Church, Montclair, N. J.
Bertram G. Goodhue, Architect

(From "The Brickbuilder")



House of Boardman Robinson, Esq., Long Island
Albro & Lindeberg, Architects

(From "Architecture")



Estate of Clifford V. Brokaw, Glen Cove, L. I.
Alfred Hopkins, Architect

lect of May 31 are perspective drawings of two churches, St. George's, Richmond, Philadelphia, by Walter H. Thomas, which is good in character, and St. Matthew's, Conshohocken, Pa., by George I. Lovatt, which gives the impression of a collection of exaggerated buttresses.

Two eccentric designs appear, one in *The National Architect* of May, by Gutson Borglum, for a monument to mark the landing-place of Newark's founders. It is only a sketch, but it is neither monumental nor beautiful, resembling a gas-jet set over a chopping-block, backed by a crude and undeveloped plinth supporting a band of carving out of scale with the rest of the work. The other is by Mr. Louis Sullivan, for an office for H. C. Adams & Company, Algona, Iowa, in *The Western Architect* for May. As usual, it is reduced to its lowest terms, and, being devoid of mouldings, attempts to replace them by peculiar and geometric textures.

The Brickbuilder has an interesting series of plates of suburban houses, some of which are at Forest Hills Gardens, Long Island, by Grosvenor Atterbury and by Albro & Lindeberg, which are carefully studied and attractive.

The houses by Guy Lowell, at Locust Valley, Long Island, and by Charles Platt, at Glen Cove, Long Island, are excellent, as is also the house for Thomas Russell, at Hartford, Conn., by Parker Morse Hooper and Frank C. Farley.

The Architectural Record for June continues the restorations of New York City Hall, which are very well done, with appreciation of the quality of the work.

(*The American Architect* of June 28), is perhaps the most interesting. Its exterior detail has rather more of the quality of Lausanne than of Amiens, but the interiors are excellent. In *The American Archi-*

(From "The Builder," London)



Khartoum Cathedral, View from the West
Robert W. S. Weir, Architect

(From "The Builder," London)



Khartoum Cathedral, Nave, looking East
Robert W. S. Weir, Architect

THE ARCHITECTURAL REVIEW



❧ ❧ IN THIS ISSUE ❧ ❧

A SUBURBAN HOUSE
AND GARAGE TO COST
\$10,000

AN EXCLUSIVE PRESENTATION OF
FORTY-ONE DESIGNS SELECTED FROM
THE MOST NOTABLE ARCHITECTURAL
COMPETITION FOR RESIDENCES
EVER HELD IN THIS COUNTRY

FIFTY
CENTS

AUGUST 1916
FOUNDED 1887

VOL IV
NOV III

THE WORLD'S WORD for

 ELEVATOR SAFETY



New Home of Mr. Henry Forbes Bigelow
 of Bigelow & Wadsworth, Architects,
 Boston, Mass.

Equipped with

Otis Automatic Push-Button El-
 evator running from basement
 to fourth floor

An Architect's Home

In his own new home, Mr. Henry Forbes Bigelow of Bigelow & Wadsworth has installed an

OTIS AUTOMATIC PUSH-BUTTON ELEVATOR

Your desire to give your client complete comfort in his home is sufficient reason for recommending the Otis Automatic Push-button Elevator.

OTIS ELEVATOR COMPANY

Eleventh Ave. and Twenty Sixth St., New York

Offices in All Principal Cities of the World

PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

WE so rarely find interesting material dealing with the inexpensive dwelling in a way that sufficiently avoids the commonplace to be available for publication, that we welcome the opportunity — through the coöperation of the White Pine Bureau — to place before our subscribers the collection of house designs contained within the covers of this present issue. It is becoming increasingly difficult, in these days of popularity for the brick and plaster dwelling, to give to wood that due consideration as a building material to which it is historically and insularly entitled; and it then perhaps naturally happens that the wooden house generally proves to be Colonial in design. While Colonial is a logically inherent and a favorite style for dwellings in the Eastern United States, it is *not* especially appropriate or native to some other portions of our large country, even to those sections where wood is (or has been) important as an element in the development of its local dwelling architecture.

No better justification could be found for devoting an entire issue to publishing a selection from the drawings remaining from this Competition than that it would be difficult for the most carefully trained observer to establish that point where the jury's selection ended and our own choice began. As the house of low cost is the principal problem with which American owners, builders, and architects the country over are concerned, we welcome the opportunity to present material that should aid in solving this problem along lines that may produce better and more discriminating results than at present appear in these our United States.

To make this showing as complete as possible, we have this month substituted for our usual plate section forty regular pages, enabling us to show a total of forty-one various and different wooden house designs. For the draughtsman, not the least interest of these drawings should be their variety of rendering. Most of them combine a high degree of skill in draughtsmanship with an equally marked

ARE YOU ON WATCH IN YOUR COMMUNITY?

THE following exhibits illustrate a naturally direct, simple, and effective method for correcting the present very general newspaper custom of publishing architectural perspectives of buildings and other related information, often obtained or borrowed from the architects themselves, without giving the public the names of the architects whose designs are thus published. After reading the form letter used, in protesting to the editors of three important American newspapers, and then the three following exhibits, giving the replies of the editors of these same newspapers, it should be realized that the situation can be handled easily and effectually in any community by a few individuals — whether or not practising members of the architectural profession. In two cases this letter was sent from the home address of the architect signing it, and in one case it was written on an architect's office stationery.

Not only is this form letter an exceptionally well-phrased statement of protest of the sort that might be sent by any intelligent subscriber or reader of a paper to its editorial office, but it is a model that could be used with advantage by those concerned in correcting this injustice in any American community. The virtue of the communication is proven by the accompanying replies, that are also in point as showing its efficacy. Though the names of the writers and of the papers have been eliminated, their authenticity is guaranteed by no less a person than the former chairman of the Committee on Public Information of the Philadelphia Chapter, to whom we are indebted for the opportunity of publishing this material.

LETTER OF PROTEST — EXHIBIT A

To the Editor of "——."

Dear Sir:

In the issue of your valued paper for February 12, there appeared an account of the corner-stone laying of the new City Club. I enclose herewith the page referred to, which also contains an illustration of the building.

I note a description of the edifice in addition to the illustration, and I also observe other interesting facts connected with the matter, as well as the names of many persons having to do with the club, its committees, etc., and with the laying of the corner-stone, in itself a subject of passing notice, but I fail to find the name of the architect.

As a constant reader of your paper, I would always be grateful if you furnished me with the full news, which, in a case like this, is, in my opinion, not complete without the name of the person or firm responsible for the design and arrangement of the building which you find worthy of reproduction and comment.

Can you enlighten me as to why this omission is made in the case of some newspapers, while with some few others it is as invariably considered a part of the news as would be the name of the author of any book which might be reviewed, or the name of the painter of a picture which might be commented upon. I wonder why this is, for I do not like to consider that one of my "regular" papers is lacking in either news appreciation or progressiveness.

Yours very truly,

(Signed) ——

NEWSPAPER REPLIES — EXHIBITS B, C, AND D

My dear Sir:

I am very thankful to you for your two letters of February 21. It has called to my attention a frequent omission, and one which somehow or other never came to my attention before. In fact, I have an idea that many newspapers have been guilty of omitting the name of the architect of buildings in stories concerning dedications and the laying of corner-stones. I have given instructions that on "——" we shall include this very essential fact in all of our stories in the future.

Again thanking you, I am,

Sincerely yours,

(Signed) ——

City Editor.

Dear Sir:

Replying to yours of February 14, with reference to the corner-stone laying of the new City Club, beg to say that I know of no reason for the architect's name not having been given other than that the club authorities, who furnished the information, do not seem to have given it and the reporter did not obtain it.

Yours very truly,

(Signed) ——

Dear Sir:

You ask us why our paper sometimes omits the name of the architect from its news stories. My reply embraces another question: "Why do not architects realize that new buildings are of sufficient news importance to make it worth their while to talk to reporters?"

The "——" intends, always, to give credit to the architect — especially when it obtains any information through him.

Sincerely yours,

(Signed) ——

City Editor.

variety of expression in the use of the pen drawn line.

We this month continue our readers' discussion of the subject of "Architectural Advertising" by printing Mr. Robinson's *humuro-serio-satiresque* response to Mr. Brockway's communication, published just two months ago upon our editorial page. We trust that none of our readers will fail to realize the substratum of basic fact upon which its author so entertainingly embroiders.

In this connection we suggest our desire to reproduce typical examples of various advertising experiments undertaken by Chapters or members of the Architectural profession in any part of the country. We invite contributions from all our readers who can add to such an exhibit, requesting that they forward their suggestions at the earliest possible opportunity.

Our September issue will contain an article on Outdoor Theaters, with illustrations and scale drawings of many old and recent examples, accompanied by some plate illustrations of a theater recently built near Detroit; an article by Mr. Claude Bragdon illustrating — with some of his inimitable drawings — his experiments in outdoor lighting for festival purposes in a Rochester Park; and the first of a series of articles by Mr. Daniel Paul Higgins dealing with the business side of architectural practice in a practical, up-to-date way that should render it of the greatest possible value to every progressive practicing architect.

The notes giving the scale at which we had reproduced the Mendleson House drawings were inadvertently omitted from our plates last month. The plans were reproduced at $\frac{1}{16}$ inch; the front elevation at $\frac{1}{8}$ inch, and the scale drawing at $\frac{1}{4}$ inch scale.

Through an error, the name of Mr. Raphael Hume, associated with Murphy & Dana as architect on the Residence Hall of the College of New Rochelle, was omitted from the title of the drawings and photographs of that building that were published in our issue of May, 1916.



Detail of Front Elevation, The Wheeler House at Orford, New Hampshire. It is believed that this house—a full front view of which was shown on page 11 of the July Monograph—was designed by Bulfinch.

ALL woods have certain uses for which they are especially adapted by reason of the peculiar qualities and characteristics which nature has given them; and on their proper selection for these uses, hinges the whole problem of economy in wood construction.

Three centuries of experience in this country have demonstrated that no other wood lasts so long or gives such satisfactory service as

WHITE PINE

for outside finish lumber—siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings; and other outside requirements, *not* including shingles.

If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

Representing
The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and The Associated
White Pine Manufacturers of Idaho

WHITE PINE BUREAU,
1842 Merchants Bank Building, St. Paul, Minn

The Architectural Review

Volume IV (Old Series, Vol. XXI)

August, 1916

Number 8

Designs for Some Smaller Wooden Houses by Younger American Architects

With Comment by Frank Chouteau Brown

It is but fair to state that the anonymity generally required in judging competition drawings was extended to cover all the critical comment included in this issue. The competitors' names were not known to the commentator until this criticism had been set finally into type. The point of view adopted for this comment was to provide a few brief suggestions that might be helpful to the individual competitors, as well as to any reader considering these plans for practical suggestions toward building a possible home.—Ed.

ALTHOUGH the low-cost dwelling is easily the most universal problem existing in the field of architectural design, it yet happens that, with the possible exception of those connected with constructing houses for the working class, it is of them all the one that least often comes to the best architectural offices of America for solution and study. Of the thousands of low-cost wooden dwellings built every year in America, few are the product of architectural offices of the first class. Many are built, but few are properly designed, or exhibit any trace of genuine craftsmanship. The greater majority are the product of country carpenters and speculative builders of the lowest artistic intelligence; a small proportion only ever go into the office of even the speculative architect,—where they would be turned out at a speed that allows of little, if any, study being given to their practical requirements,—let alone to the consideration of their artistic and individual design. Indeed, far too large a proportion, even of those that come to the offices of our better architects for solution, are not given that kind of specialized study the complexity of the problem requires,—for while this sort of work is of the least remunerative value to the practising architect, it is at the same time the

kind of problem that requires the utmost of careful consideration on its practical and economic sides, and — although this requirement is seldom imposed by the owner! — it should nevertheless receive the most careful and distinctive touch in design!

It is confessedly unfortunate that, from the architectural point of view, the small dwelling cannot be considered a remunerative kind of practice for the individual architect to encourage or develop. The architect of any reputation who assumes work of this type does so solely because of his realization of its essential importance in the scheme of living of his community, and in recognition of the greater extent of his moral obligation to see that even such unimportant clients obtain the utmost possible return for their initial money investment in achieving their home-building ideals.

Granting that this type of work is unproductive for the architect, what remains? Obviously, this is just the sort of commission most likely to come to the younger practitioner trying to establish an office and make a reputation; or that will, otherwise, most naturally come to the draughtsman working in the more important offices of the larger cities in these United States. Ob-

viously, too, these younger men are better able to give their time and interest to the study of this problem — even though they are probably unfortunately less experienced in the practical requirements of house design. While, if this work can be handled (with any profit *whatever*) by the smaller office, run with less overhead charge, and by designers as yet placing a lower valuation on their own time, they are then better prepared to handle this class of work to their own financial profit than is humanly possible in the larger office, primarily better fitted for dealing with more important and remunerative commissions.

That this group of younger men is not without talent or ability in this direction, is amply proved by such an occasional competition as recently has been held by the White Pine Bureau; and inasmuch as that competition was unusually successful in bringing out new and original solutions of the problem presented by the house of average size, we have selected from these results a group of dwellings that we regard as entirely available for publication for those practical values and æsthetic interests they undoubtedly contain for the architectural designer and prospective home-builder.

In order intelligently to study these house designs, it is first necessary to

know the conditions that were established to govern the problem for the competitors. The program, briefly, required a suburban house, adapted to being built throughout of wood. The lot — fronting north — is one hundred feet wide by two hundred feet deep, the first fifty feet being approximately level, the remainder dropping at a ten per cent grade to the south, overlooking a river view. The setback required was thirty feet. The rooms were to be a living-room, dining-room, kitchen, pantry, laundry, four master's bedrooms and two baths, one maid's room with toilet; and the problem included a piazza and a garage, which latter might be separately located upon the lot if the designer so decided — as most of them did. The cost was to be estimated from the cubical contents of the house, that — including garage and porches — was not to exceed fifty thousand feet; which was to be figured at twenty cents per cubic foot to estimate the total cost of \$10,000. While many of the houses presented are impossible of being realized for the sum of \$10,000, — in even the cheaper building localities of northern New England and the central West, — yet all represent an average standard of design that we can only regret does not actually exist in these

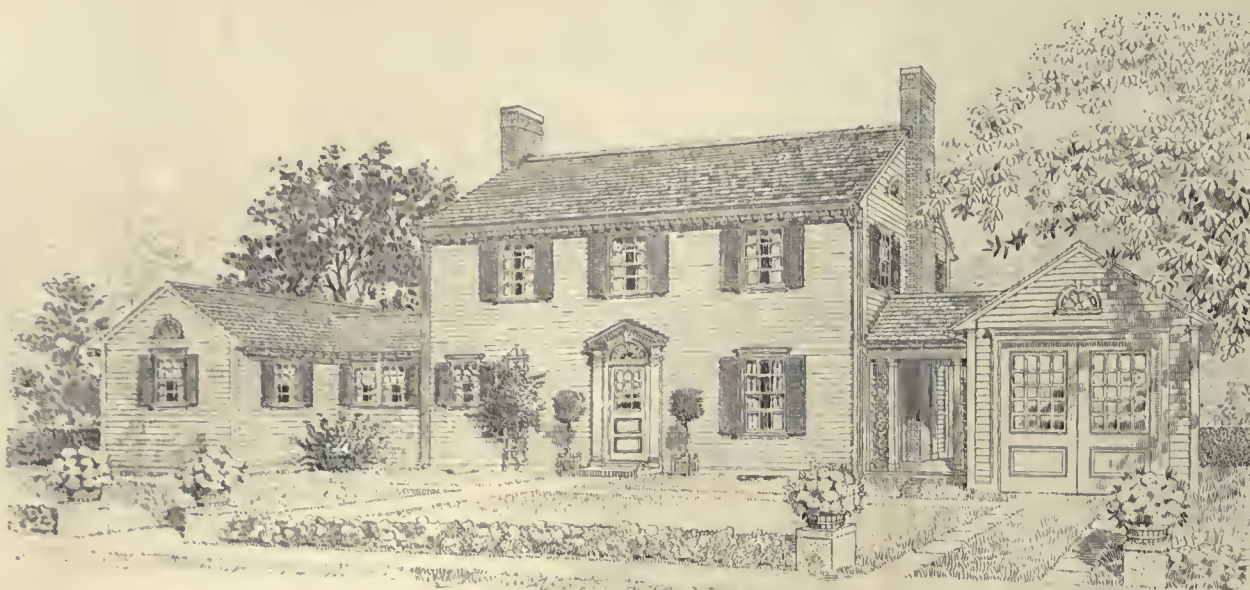


Carl F. Schmidt, Rochester, N. Y.

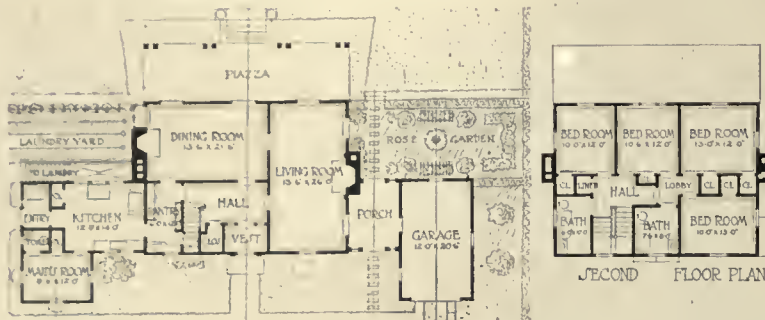
An attractive and dignified Colonial façade — although over-long for its proper proportions in this sketch. The plan is the conventional central hall type, with a separate garage. The elevations and plans of the service wing — which has also been ignored in this rendering — fail importantly to agree.

same sections; and they generally remain usefully typical of the small residence available for the average American community. A few among them would, of course, be considerably bettered in execution by somewhat expanding the floor plan, most particularly around staircases, closets, and entries; and a few—if constructed exactly as shown in these floor plans and elevations—might develop occasional difficulties of head room and width of staircases and doors, furniture locations and garage sizes, apparently not contemplated by their enthusiastic originators! These defects—when they occur—are, however, generally easily to be overcome by such slight rearrangements as would be disclosed by a little further study, and are here touched upon merely as a word of warning to those adventurous readers who may possess mistaken ideas of the primrose ease of the downward path of dalliance marked "Every man his own Architect"!

Setting aside for the moment the limit of cost imposed by the



Edward F. Maher, Boston, Mass.



This design is more successful in balancing service wing and garage than attempts made by most other competitors. The designer gave obvious attention to the points of the compass, and made conscientious endeavor to produce a design that could be built within the cost limit established. The short central portion and low wings, its scale and simple directness, help assure it as possible for a client with only \$10,000 to invest. The garage connection is one of the considered details apparent in these plausible, practical, and well-arranged plans; while the use of three instead of trying to crowd five windows into the house width is another instance of effective restraint on the part of the designer.

competition, it can unreservedly be stated that the average of merit, the interest and individuality of the plans, and the distinctive character of the exterior designs submitted by the three hundred and sixty-six competitors run very high. Where many competitors failed was in the mere technique of presentation of their architectural scheme. As was, of course, to be expected, they have not yet succeeded in completely mastering their



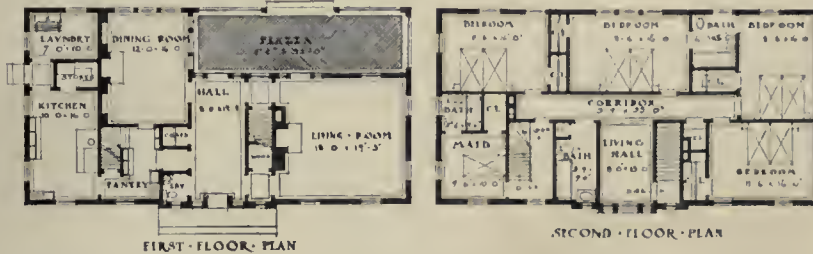
Antonio de Nardo, Cleveland, Ohio

A simply, but cleverly, rendered drawing; with the two story colonnaded portico wrongly facing to the south. The plans show a north entrance; a small hall, with a combination staircase at the left and a library at the right, and the favorite continuous south disposition of living and dining room.



Leonard Cox, New York City

The perspective is again the most interesting part of this design; the plan being imperfectly developed, with a piazza, awkwardly recessed, partly across the rear. A rather unusual enclosed staircase gives arched entrances on both sides to an awkwardly proportioned living-room. The rooms have been disposed with little regard to the customary points of the compass.



means or mediums of expression. Particularly they are not yet assured masters of perspective and of the difficult art of pen and ink rendering! Among the drawings reproduced are several that would possess far more interest to the casual reader if their presentation had been more skilfully and convincingly made; while not the least of the interest in many of these designs selected for reproduction lies in the beauty and charm of many of the renderings. Yet this is, of course, one of the most obvious reasons for announcing such a competition on the one hand, and for taking part in it upon the other. It is one of the principal means provided the ambitious architectural student for his ob-

living-room, and northern exposure for even light and staircase purposes. Too many of the plans fail in the economies of their arrangement, either in the hallways, corridors, or service portion, or, more particularly, the location of the plumbing, the latter a point that, in the inexpensive small house, demands the closest attention and utmost particularity of planning.

In selecting from this material it has been definitely the intention to accomplish several distinct and related purposes: First, to provide architectural designers, interested in small house work, an opportunity to study the best of the designs submitted in this competition. Second, to show the plan variety of



J. M. Hamilton, Philadelphia, Pa.

A felicitously shown house, with a first-floor plan similar to that above described, except that the piazza is placed along the west end,—obviously its best location,—allowing living-room and hallway to continue through the house—a compact and simple, if not altogether new, arrangement. The service wing is also so well handled outside that it does not appear an obtruding element in the two principal fronts.

these houses, many of which present new and individual elements in their arrangement, sometimes out of proportion, it is true, to the size of the house, and sometimes evidently carrying out a whim or notion personal to the designer; but each such variation from the ordinary type arouses interest and assists in obtaining the same touch of individuality in the exterior expression of the design. Third, to select the most interesting among the various exterior treatments of these designs, which are, in some cases, such as to remove them altogether from the commonplace and routine "small house" type. And lastly, for the many felicitous touches in details of architectural handling that have been developed by the various competitors in working out the problem of a house to be built of wood.

In this final point lies one of the particular values of this group of drawings. For the slow but irresistibly growing demand of the public for more permanent and "fireproof" dwellings has begun to exert a very considerable — if yet hardly realized — influence upon even the smallest and least expensive house design. It is consequently already becoming unusual to find wood consistently used for the very small house, unless it be employed to express a Colonial



PLAN OF FIRST FLOOR



PLAN OF SECOND FLOOR

Charles H. Way, Boston, Mass.

An attractively rendered front, adapted to a somewhat novel first-floor plan arrangement. On the second story this scheme gives three corner bedrooms; but provides two objectionable corner fireplaces and places one master's bedroom in an undesirable location, over the kitchen in the ell. A simple, well-considered and attractive home.

treatment, and it is therefore doubly interesting to see how comparatively few of these drawings

partake of the Colonial type, and how few of those are at all "commonplace" in design! Only a very few among them are not fully expressive of the chosen material, some three or four alone being possibly more appropriate to construction in brick.

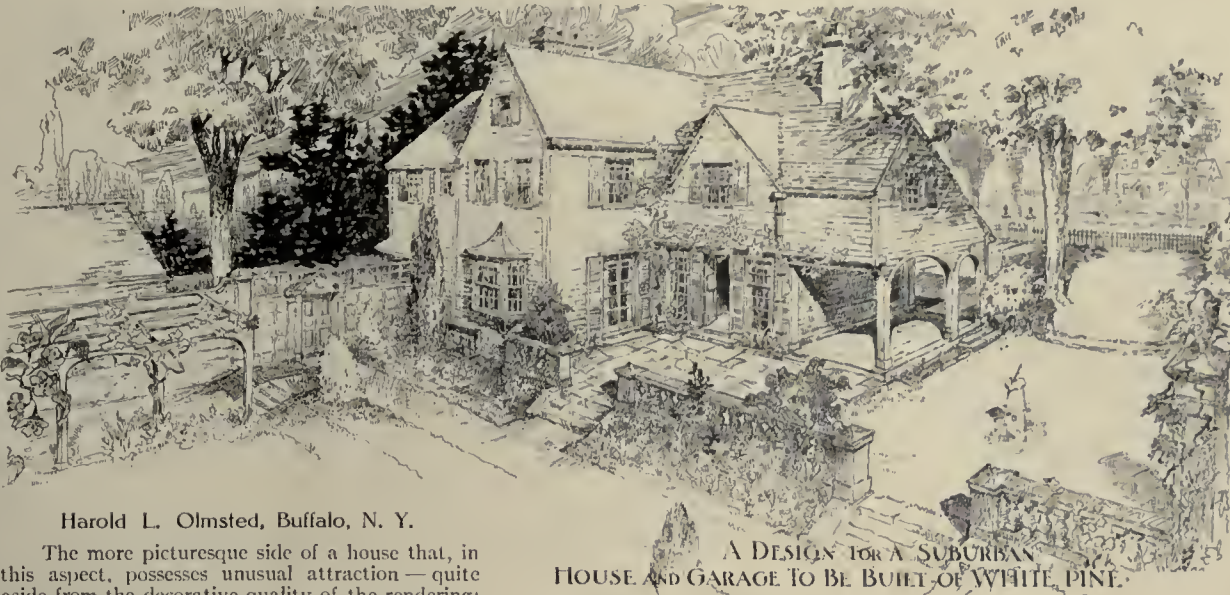
But quite aside from the value of this collection of house designs to the architect, its possible interest and appeal to the more general reader, concerned either directly or indirectly in

home building, has been as definitely in mind. To them the essence of the house is contained in the picture of its exterior and in the arrangement of its plan. Before them we have endeavored to place a selection of material that points its indubitable and unescapable moral for the prospective home builder, as well as for the profession. To the profession it vividly presents the need of devising some concrete means of bettering the average of architectural design in the lower-cost American home; and to the possible client or owner it should indicate the possibility of obtaining a better house in arrangement, and a more distinctive and individual house in design, than he has probably heretofore deemed possible for his limited amount of money ex-



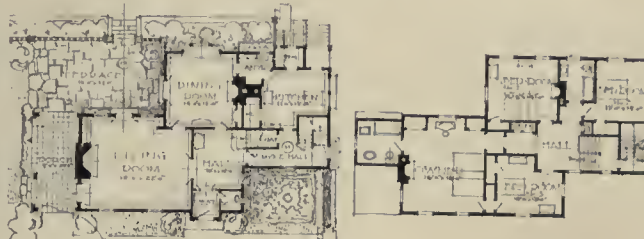
Jerauld Dahler, New York City

This design betrays Mr. Platt's influence both in plan and exterior details. A rectangular hall opens into the living-room beyond, giving a staircase at the left; the dining-room — entered only from living-room — extends, with it, across the south front, with a small library in the northwest corner. The back stairs are impractically placed in the pantry, the kitchen in the one-story east wing. The second floor is similar in arrangement to the plan upon the opposite page, except that it ignores head room over the back stairs.



Harold L. Olmsted, Buffalo, N. Y.

The more picturesque side of a house that, in this aspect, possesses unusual attraction — quite aside from the decorative quality of the rendering; despite the foliage being too large to scale with the house, and the quite unforgivable use of black brush work in the background! Venturesome indications appear in the irregular balance of the eaves on the rear gable and the rather daring use of archways of different sizes at the house end. The plan, while picturesque, interesting, and conveniently arranged, too far ignores ordinary relations to the points of the compass. This design may express an appreciation of the naïveté of much old work, or a mere lack of experience in avoiding similar doubtful errors.



penditure. The moral to both should — in part, at least — be plain!

The causes for the failures of our American residence architecture do not lie *solely* on the architectural side. They are quite as largely on the side of his client. That aspect of the problem is too large and complicated adequately to be dealt with here. Suffice it but to state that, after visiting a chosen site to realize fully the natural conditions it imposes, and hearing his client's statement of his own problem, as he sees it, the architect should possess a very definite idea of the best general arrangement of the plan. It is true this plan arrangement may later be varied considerably in detail, but it will rarely be altered materially in scheme, *unless* the client decides arbitrarily to change his conditions — or his mind!

It is the architect's first "mental picture" of the plan that finally produces an appropriate and suitable exterior, which he is extremely fortunate in being able to realize to his own satisfaction — even upon paper, let alone in final realization, in actual material, upon the ground; because the untutored client appears, almost intentionally, to strive by all means in his power to prevent that happy conclusion! He changes his mind from time to time; as soon

as one arrangement is practically determined, he suddenly introduces a new element, — an outdoor sunporch or sleeping parlor, previously not considered necessary or desirable, — which necessarily alters the whole scheme; or he as arbitrarily demands the house be built of stone or brick; or hesitates and delays in making up his mind to accept the general scheme, or some of its details; until the architect, badgered by an infinitesimal number of changes and alterations, has his original ideal dimmed and fogged to the point where he finally becomes entirely unable to carry it out in the best possible way to which he would, otherwise, have been capable of rising!

The client with intelligence enough to consult an architect at all should be willing to defer to his expert judgment, at *least* as much as to the advice of his doctor or

lawyer. If he has properly selected his architect, with sufficient care and discrimination, he has picked an individual equally desirous, with him, of making a house interesting and satisfactory to both, or all, the par-



Ernest Crimi, Toledo, Ohio

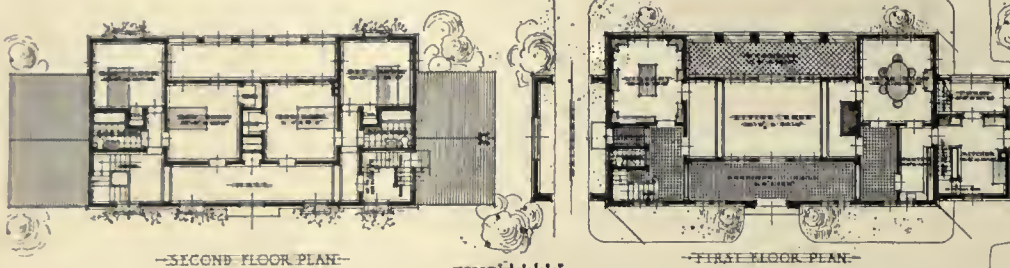
About the best and most interesting rendering produced by the competition. The foliage treatment, and the suggestion of distance in the background, are almost impeccably drawn. While the scheme for the façade possesses undoubted interest, — suggesting old work sometimes found in Western New York State or South-eastern Maine, — its merits largely end there. The thin reveals, over-wide facade and corner boards, and heavy trim are as wide as in the work that followed the revival of the neo-Greek influence in these same sections. The first-floor plan is similar to that shown at the top of the next page.

ties *actually* concerned. It is hardly possible to build any *one* house that will meet all the whims and requirements of a large and scattering number of near relatives and friends! It is, on the other hand, *entirely* possible to find at least *one* satisfactory solution of any problem in home building; no matter how difficult! But both architect and client must attempt most sincerely to understand each other's criticisms or points of view; and the owner will make a grave mistake if he does not give due consideration to any criticisms from his architect which assume that, were the house his own, he would make certain definite changes. It is, for instance, quite impossible for the architect to face a situation where his client would force him to place a conventional Colonial house upon an impossibly inappropriate rocky or irregular site! That type of house absolutely does *not* go on that kind of a lot; and the owner must choose between finding another lot, or permitting the architect to make such rearrangement of plan or elevation as would be appropriate to the lot he has in mind.

These are a few, among the many, reasons that make the "ready made" house plan a practical impossibility, for far more insuperable causes than have so long existed to militate against the "ready-made" suit of clothes! While the latter may conceivably be constructed of enough variety of material to afford suitable selection in pattern, color, and weight, and adjust itself to the normal figure, it must be remembered that such adjustment is possible *only* by grace of the various intermediate lapses not to be paralleled in the ready-made house. And while the human race is built upon an ideal average or norm which nature always strives to attain; nature, in providing sites for houses, has worked with a reckless prodigality of material that makes any "normal" type of lot a remote figment of the wildest imagination! Man alone strives to reduce all available lots to a uniform size and level site, entirely devoid of trees, shrubs, or any other of nature's variety of accessory products. Therefore



PERSPECTIVE VIEW FROM GARDEN



SECOND FLOOR PLAN

FIRST FLOOR PLAN

A balanced but formal plan with considerable space given to halls and corridors. Its relation to the points of the compass would be bettered by reversing the entire scheme. The south front provides sunlight in two of the four rooms. An interesting variation of the New Jersey farmhouse two story portico type. The arched openings are unusual (and somewhat expensive) in a small house and, as a matter of fact, do not agree with the fenestration indicated on the plans.

the human equation,—which persists not only in producing families of different sizes and groups, but also of conflicting individualities and requirements of many unusual and extraordinary types.

The owner planning to build a small house can very well take the chance of giving the younger architect, with ideas and perhaps little important work in sight, the opportunity of designing his home,—although he perhaps cannot give that architect's opinion and judgment all the respect due to an older practitioner, unless he has first honestly studied the young designer's work and been convinced by it of his talent and abilities. The prospective owner of a small house is, on the other hand, hardly likely to get as good a small house if he goes to a large and busy firm, where the scheme can probably receive little consideration from the firm's principal members. Here again he may make an opportunity of studying this firm's work, thus finding out what previous attention they have paid to work of his class!

The fact of the matter is that the unintelligent ignorant public—and pretty nearly every inexperienced member of the house building public *is* ignorant and unintelligent in this especial line!—does *not* know enough to pick out its own architect successfully; and little, if any, improvement in the future of American homes can be expected until this building public gives



NORTH - FRONT - ELEVATION

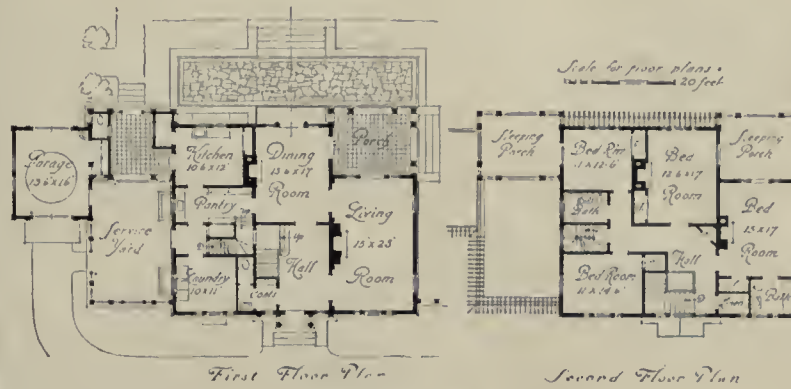


WEST - ELEVATION

Dwight E. Smith, New Haven, Conn.

The principal interest of this design occurs in these elevations, showing a simple farmhouse type, with a continuous south dormer that assumes, on the street front, a more logical treatment. The plan is the conventional central hall, with living-room at the left and dining-room behind a kitchen at the right, adjoining the service wing—with a garage and separate entry to living-room at the left, conveniently located, but limiting the outlook and exposure.

enough time to the study of what it wants, to look over the work done by local architects in advance of selecting any one of them, and making up its own mind properly as to the exact architectural value of the work these designers have already accomplished! Whether or not the plan is well and economically arranged, the details properly thought out; and finally, and most importantly, whether the architect has given the owner the best possible house, in appearance as well as in arrangement, for the site upon which it is built. Or, if not appropriate, he can perhaps find out whether the architect is *himself* satisfied with the result; or whether the architect can, with some justice, excuse his lack of success by the fact that his client, through obstinacy, benighted ignorance,



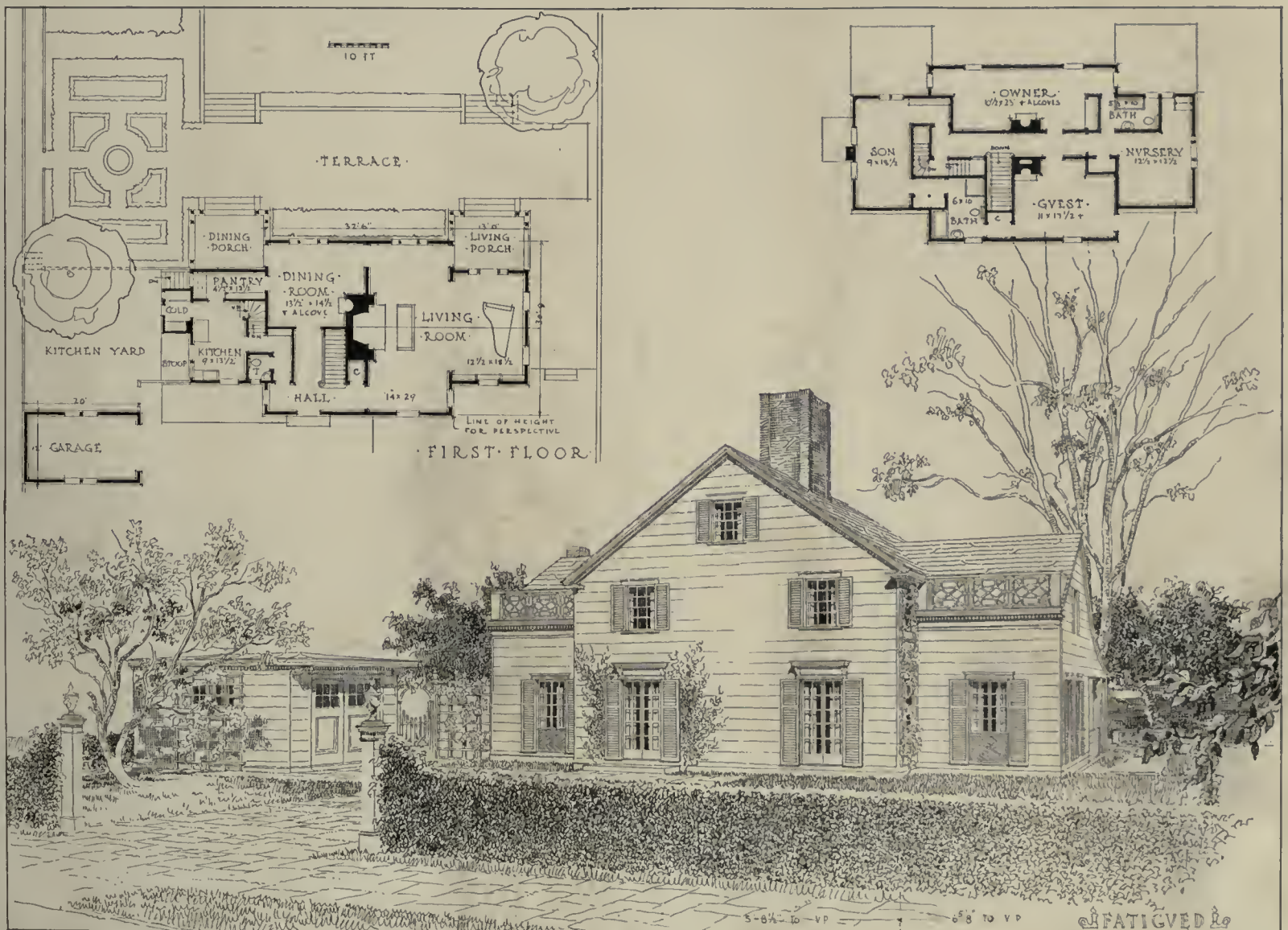
William Berg, New York City

An interesting handling of the sleeping-porch problem in the wooden near-Colonial house; the absolute unbalance of the plan being rectified by forcibly re-composing the south elevation, and ignoring garage! The mouldings betray a feeling for continuity of outline, with a disregard for merely conventional moulding relations.

or mere lack of co-operation, made it impossible for him to do what was best for that particular person and place. Every owner has the right to select his architect and lot; then must he choose between telling his architect the

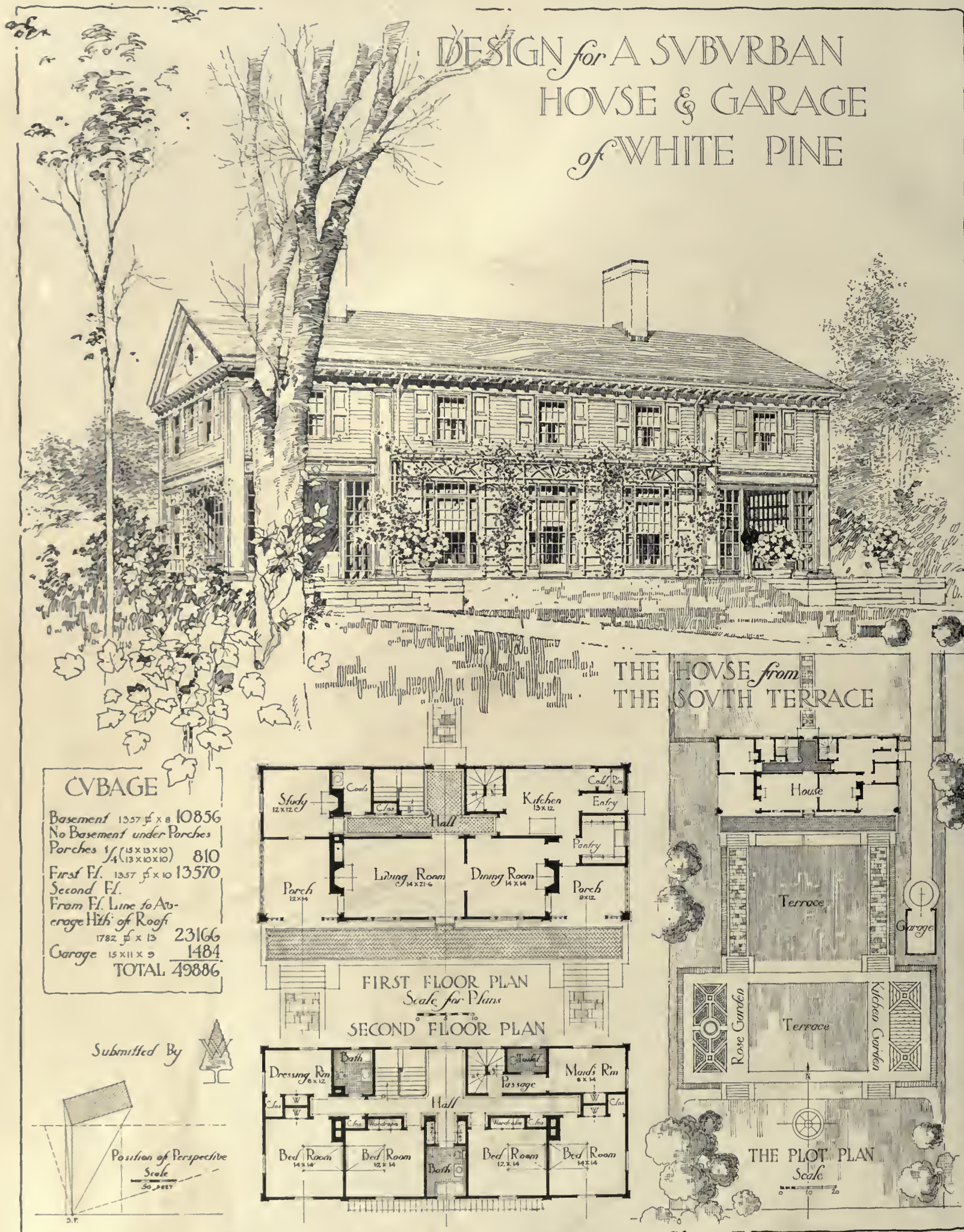
correct amount he expects to pay or giving him a list of his requirements,—one or the other. He cannot properly do *both*; and, actually, he is seldom capable of realizing his own housing needs!

Here is the very basic difficulty of advancing the standards of home building in America. Here is perhaps the most important reason why we have selected these best designs from this smaller wooden house competition for reproduction within one cover — with the hope that they may perhaps help the American home-building class to "find itself."



The house here shown, one of the best, most homelike, and American house designs brought out by the competition, could also be built well within the \$10,000 appropriation. A cottage type, entirely without pretention, it nevertheless succeeds in obtaining distinction of atmosphere and charm. The plan, while simple, is unusual; and the odd proportions of the second-story owner's room are capable of attractive furnishing and arrangement. The whole scheme rather strongly suggests the conditions imposed by alterations in an old house rather than those that would logically come from the requirements limiting a newly conceived plan.

DESIGN for A SUBURBAN HOUSE & GARAGE of WHITE PINE



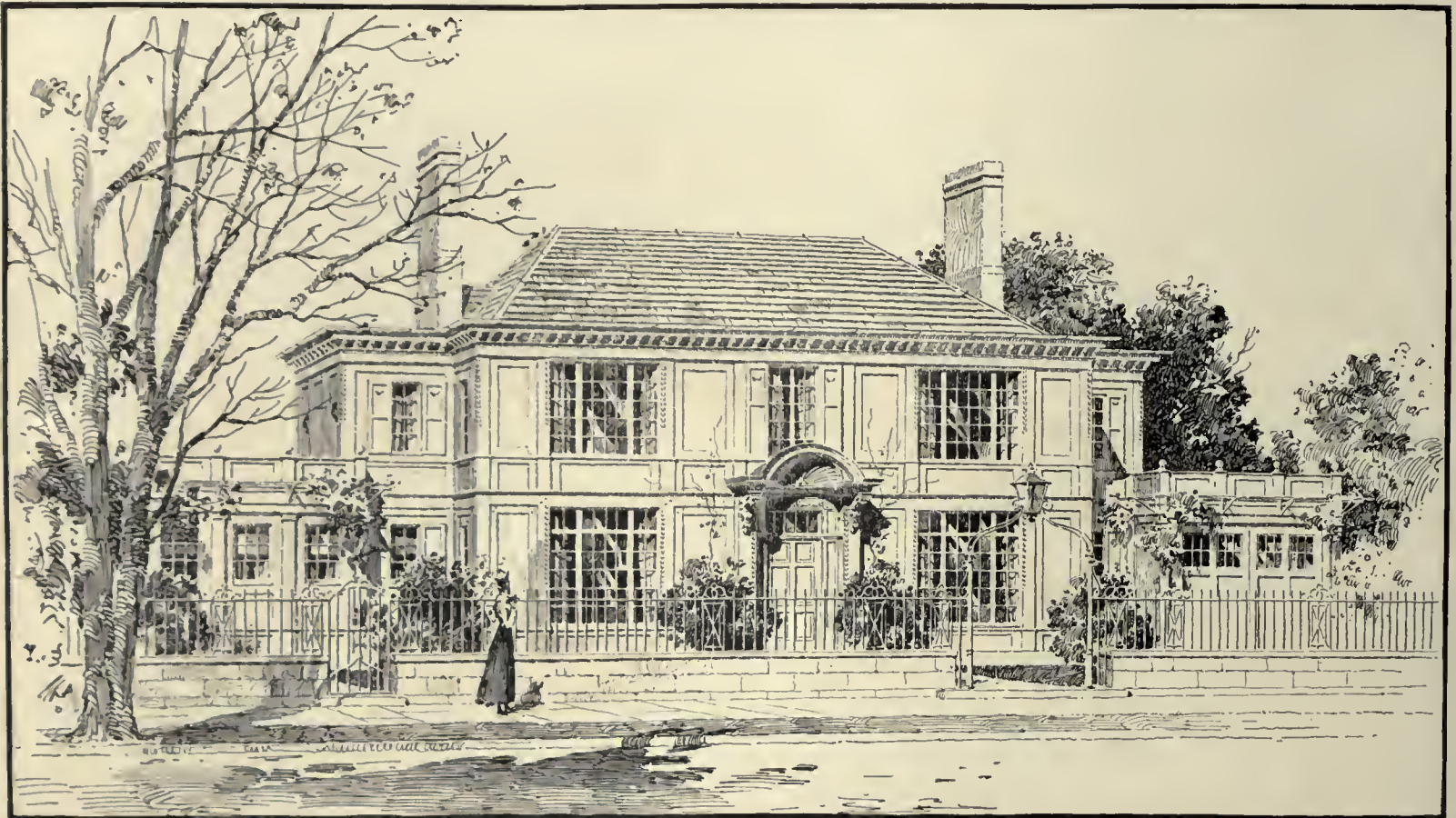
RICHARD M. POWERS, Boston, Mass.

The first-floor plan is based upon a similar scheme to that given the first prize, the greater unbroken length permitting a different — and quite as successful — handling of the second floor. In the perspective — too transparently recalling Mr. Platt's Slade House at Mt. Kisco — the competitor does not succeed in improving upon that well-known design. Consistent simplification and elimination of the intermediate pilasters, the lattice first-story treatment, and second-story belt course would have greatly bettered this elevation.

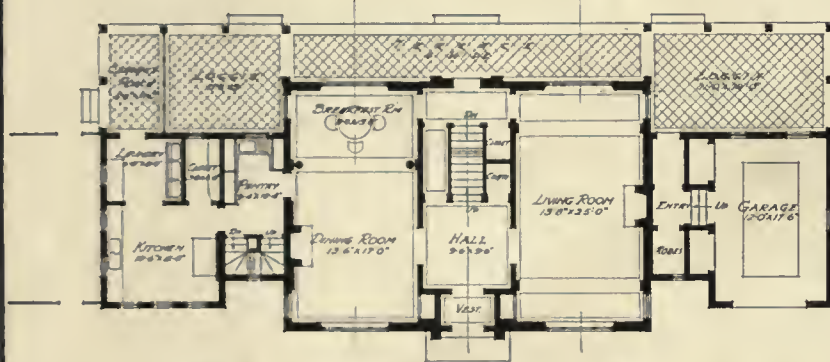


RICHARD M. POWERS, Boston, Mass.

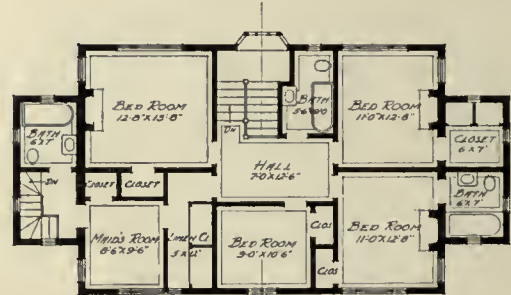
The supplementary detail sheet possesses far more value and architectural interest than the principal drawing. It contains one of the most interesting north elevations produced by the entire contest; and the interior room elevation is altogether charming in a simple and direct way, and, with the elevation, is equally charmingly rendered. A fine sense of composition and proportion pervades the whole, and the entrance doorway is redolent of the atmosphere, and sometimes almost uncouth spaciousness, of old Colony work.



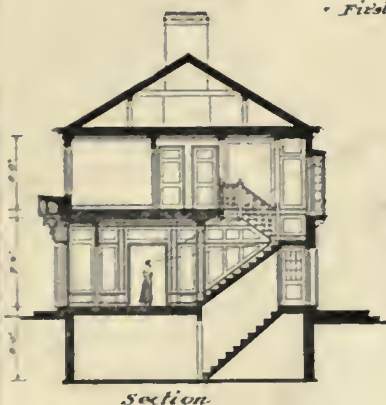
Exterior "White Pine", Stained Brown.



First Floor Plan.



Second Floor Plan.



Section.

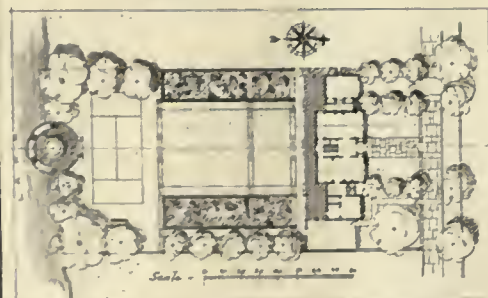


Garden Elevation.



East Elevation.

Scale 0 5 10 15 20



Design for
A SUBURBAN HOUSE & GARAGE
of
WHITE PINE
Submitted by

CUBAGE	
Main Building	40' x 27' x 32' = 34,560'
East two story wing	16' x 7' x 27' = 3,024'
West two story wing	16' x 7' x 21' = 2,352'
(no basement)	
Kitchen Extension	19' x 15'6" x 19'6" = 3,002'
Garage Extension	19' x 15'6" x 15' = 3,333'
Porches	20'6" x 12' x 15' x 2 + 4 = 1,595'
Total Cubage	49,872'

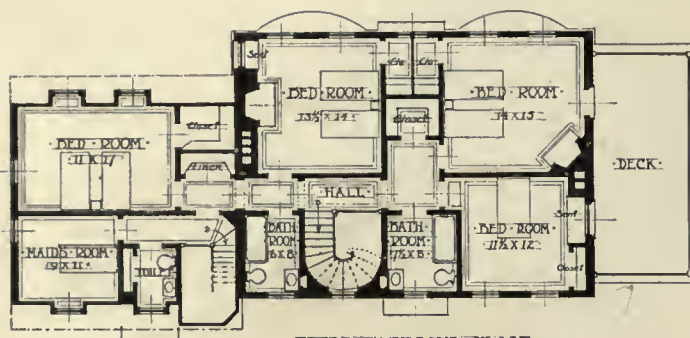
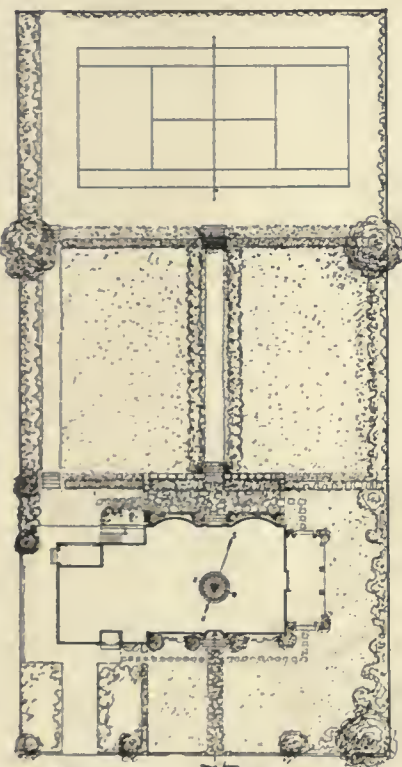
G. T. GOULSTONE and LOUIS J. FARMER, New York City

A scheme possessing unusual suggestions of novelty and interest. Oddly enough, while obviously devised as a new and appropriate wood treatment, the over-wide plain paneling yet seems more to suggest plaster than wood. The handling of the somewhat formal plan, while employing the central hallway, has an altogether different staircase arrangement, and the location of the garage at the living-room end, is an unusual employment that might yet conceivably be justified by objectionable treatment of an adjoining property.

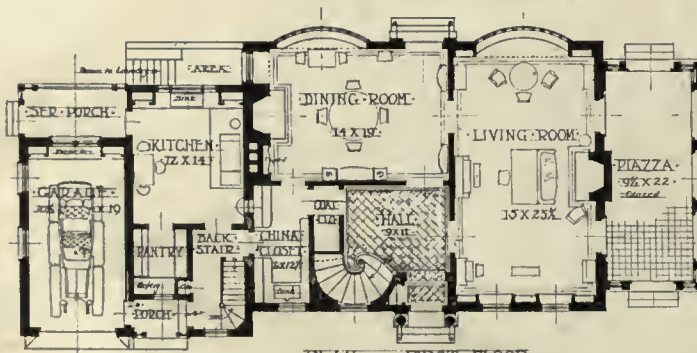


G. T. GOULSTONE and LOUIS J. FARMER, New York City

The north exposure toward the street would hardly seem appropriate to the tremendous amount of window space here proposed. The second story is compact and well arranged, particularly the maid's room and its connection with the house. The competitors have overlooked showing the bathroom window on the south elevation. The sheet of details is again of great interest, although in this case it does not exceed the appeal of the principal sheet. The detail, much of it adapted from Tyrolean precedent, is unusual. The cost of this house is nearer \$25,000 than \$10,000.



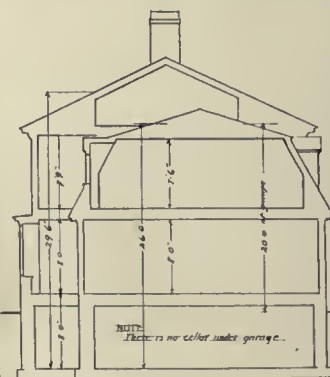
PLAN OF SECOND FLOOR.



PLAN OF FIRST FLOOR.

CUBAGE

MAIN HOUSE - 38.6 X 28.6
 X 29.6 HIGH = 32368.87 C.F.
 KITCHEN PORTION OF WING
 12.6 X 26.6 X 26 = 8655.40 C.F.
 GARAGE AND SER. PORCH
 12 X 26.6 X 20 = 6360 CU.F.
 PLAZZA 10.6 X 24 X 11.6 + 4
 = 724.5 DAYS AND PORCH
 = 140 CU.F. TOTAL 48248.77.



SECTION.



STREET FRONT.



GARDEN FRONT.

SUBMITTED BY:

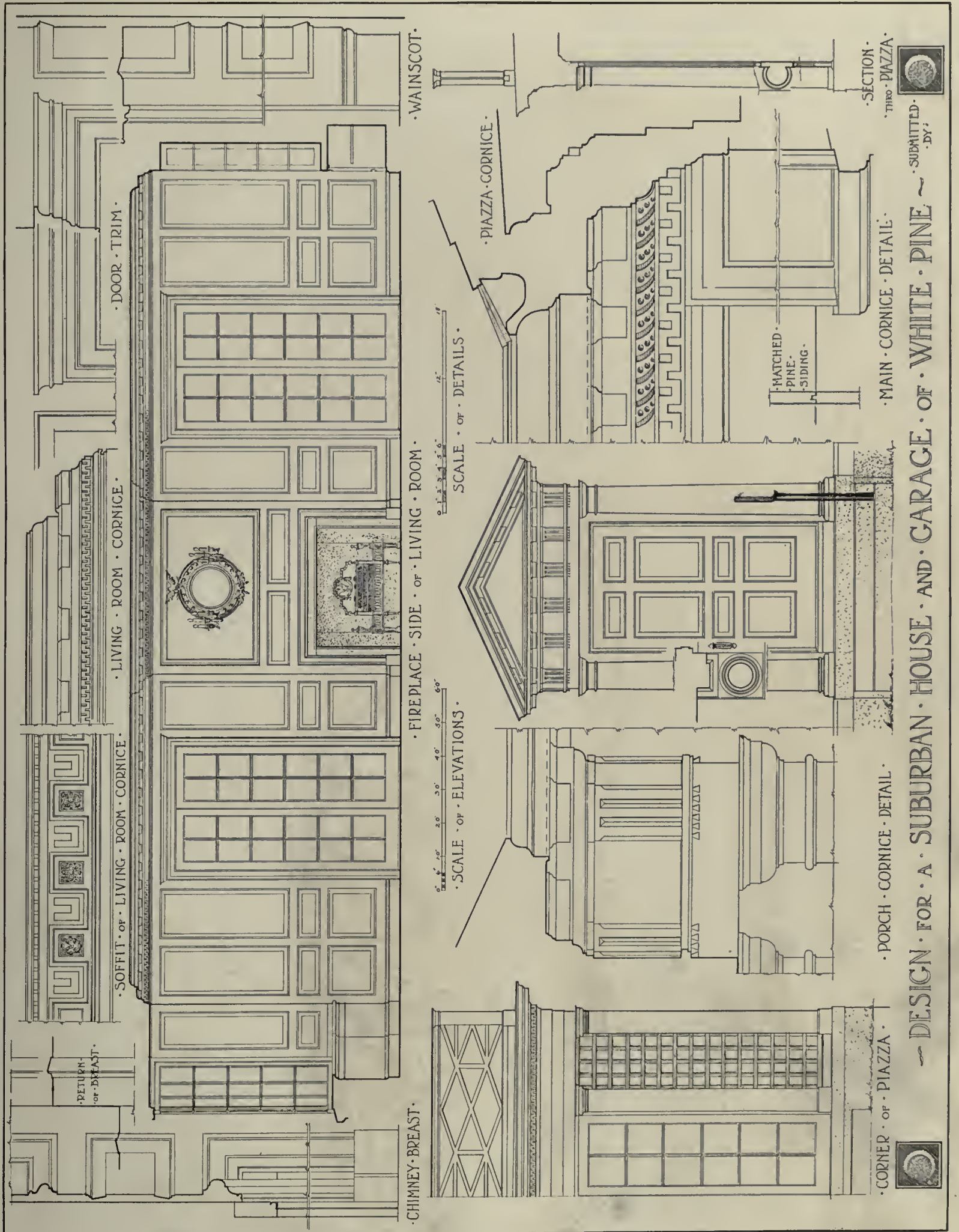


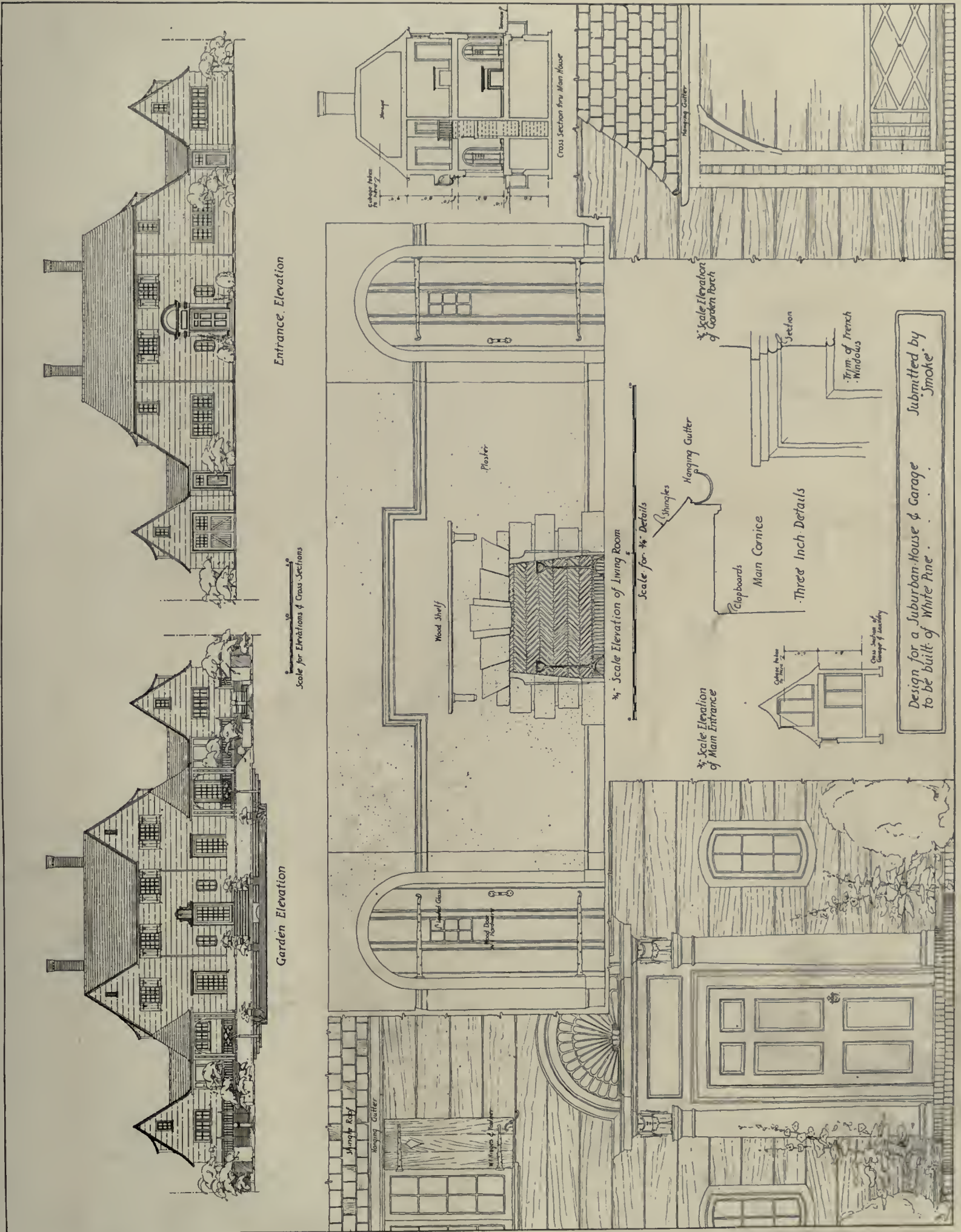
DESIGN FOR A SUBURBAN HOUSE AND GARAGE OF WHITE PINE.



WILLIAM G. RANTOUL, Boston, Mass.

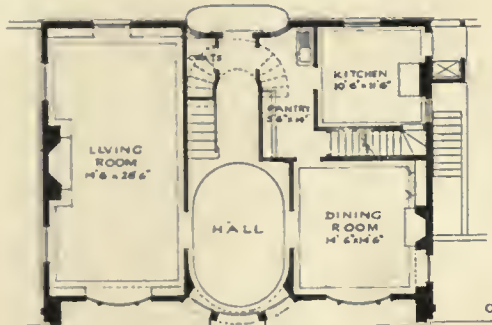
A house of great livableness and charm. An unusual variation of the plan arrangement, appearing in linking-up the back stairs, side entrance, and garage, is admirable, provided the garage is a self-contained fireproof unit comprised in the wooden house. The staircase window on the street front introduces an interesting element, avoiding monotonous repetition in the fenestration of the design — only the detail sheet recalling this perilous feeling, and then because of the exact definition and type-conventionality of the carefully drawn, Georgian detail, apparently taken straight from Gibbs or Batty Langley.





J. BYERS HAYS, New York City

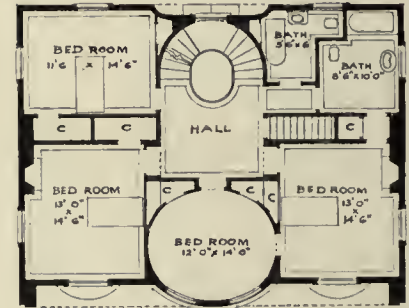
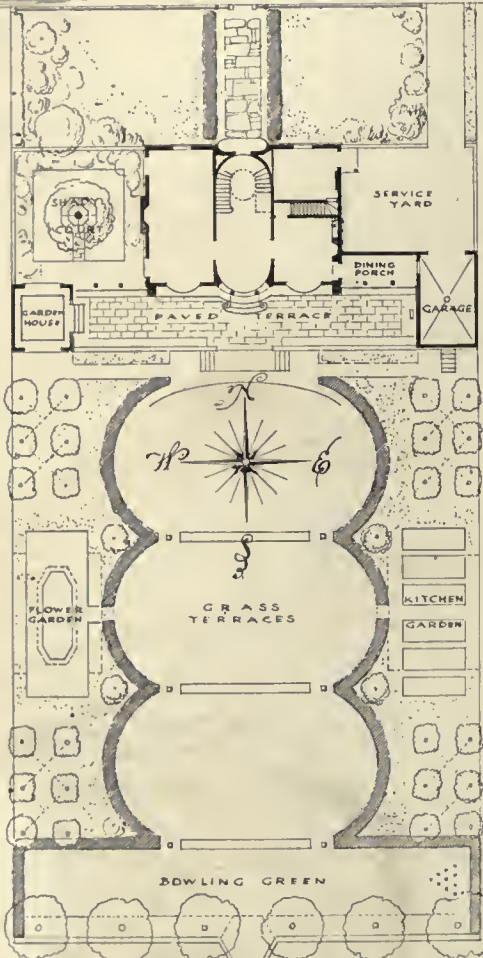
The small porches on the ends of the south terrace are perhaps too small, just as the garage is an entirely impossible depth (barely would it house the inevitable "flivver"). Equally and informally English is the garden terrace layout; while all the details are quite charmingly imagined and rendered—almost the only criticism being that the front door is perhaps over-classic for the house design.



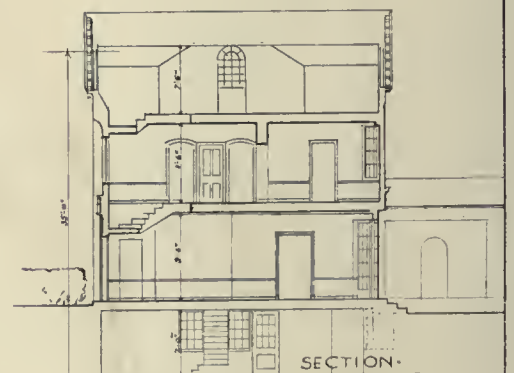
- FIRST FLOOR PLAN -



- STREET ELEVATION -



- SECOND FLOOR PLAN -



SECTION

CUBAGE.

House 30' by 46' by 35'	41100
Overhang & bay	920
Porch & Garden House	827
Garage 13' by 20' by 12'	3120
Total	48967

Scale: 0 5 10 15 20 25 ft.

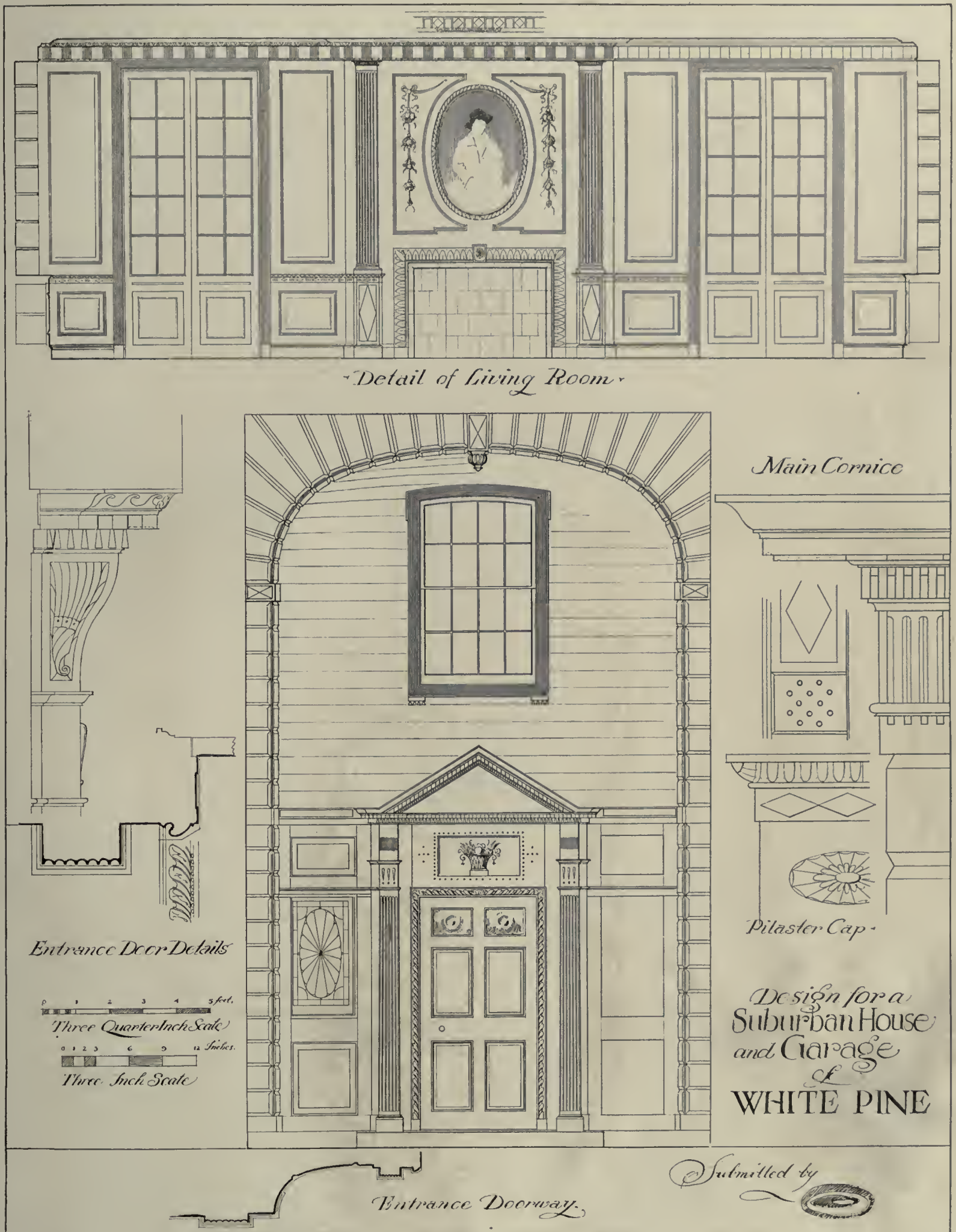
*Design for a
Suburban House
and Garage
of
WHITE PINE*

Submitted by



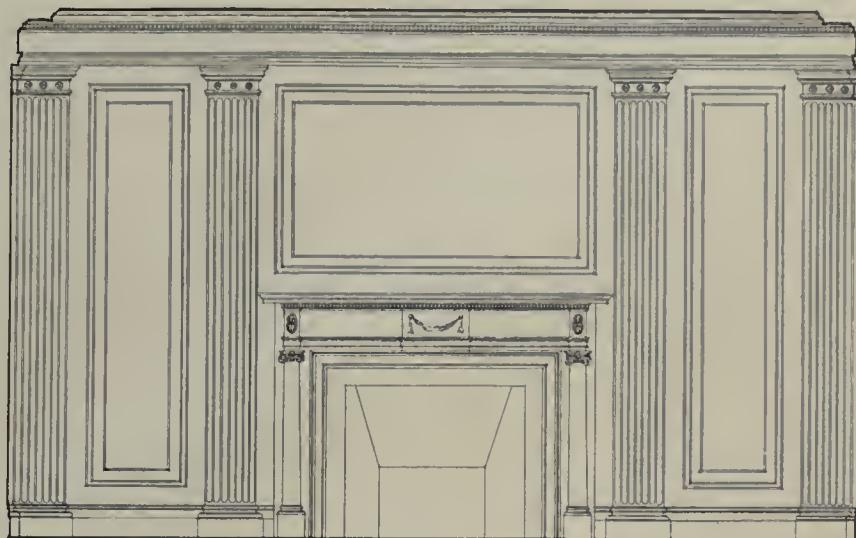
THOMAS HARLAN ELLETT, New York City

A design of the utmost distinction among all those submitted. Not only does it share some of the interest of occasional pieces of old work to be found in western New York State, but it has evidently been worked out with great and painstaking care by the designer in every possible detail. The plan also shares in the distinction apparent on the exterior. Its arrangement is yet simple, self-contained, and convenient in every way; while so well balanced as to be capable of equally fine room proportions in its carrying out.



THOMAS HARLAN ELLETT, New York City

The details are equally well and thoroughly suggested, with the elaborate and charmingly developed garden shown on the other sheet. Granting it desirable to seclude the garden from the street front, and possible to abut garden house and garage directly on the lot lines, the solution shown possesses great interest. The house and extensions as shown, however,—quite aside from the planting and grading required for the garden scheme,—would considerably exceed the cost stipulation in the program, curved work being in itself expensive, although the result could not fail but be a dwelling of rare dignity and beauty.



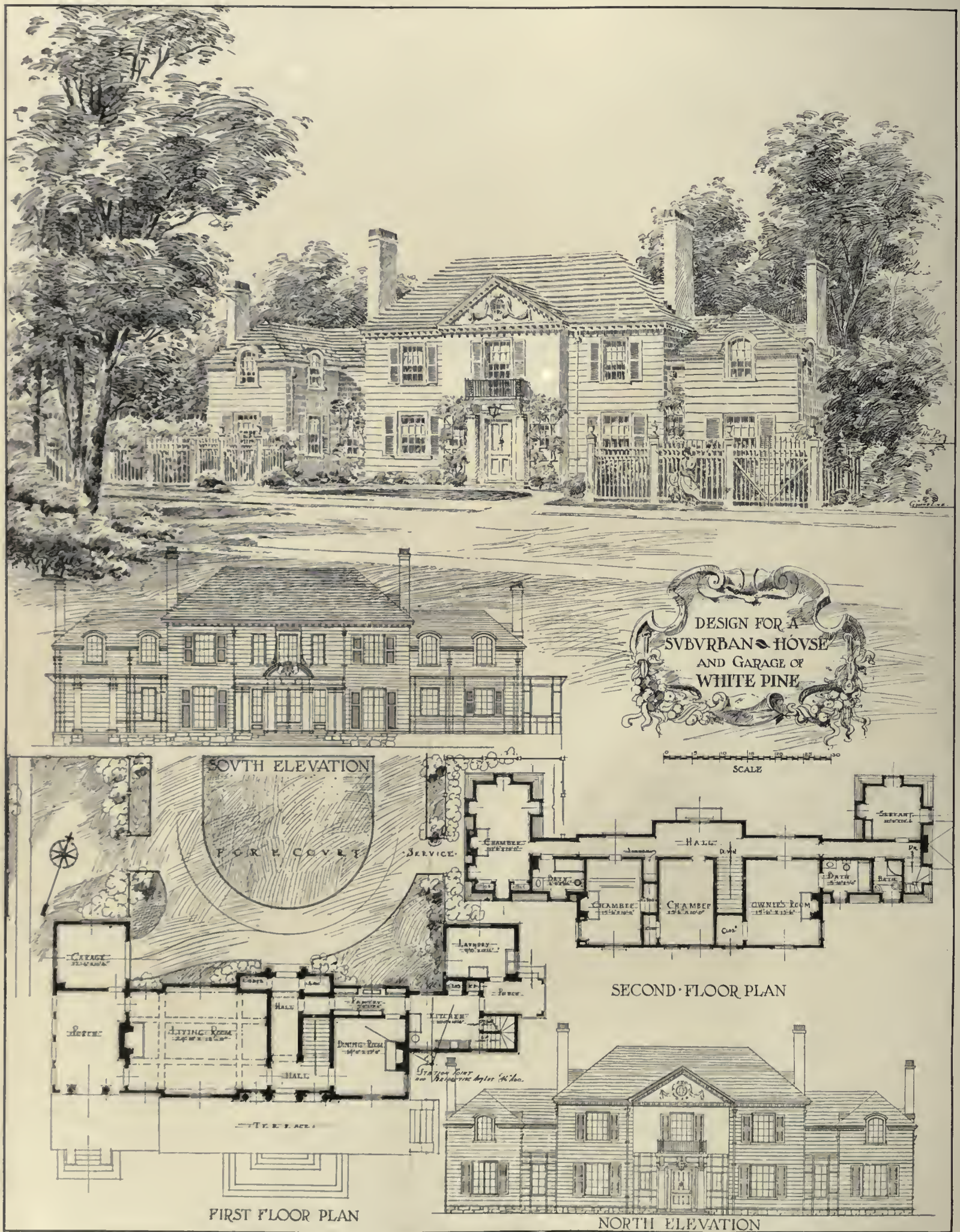
ELEVATION OF NORTH SIDE OF LIVING ROOM

A SUBURBAN HOUSE & GARAGE OF WHITE PINE - DETAILS



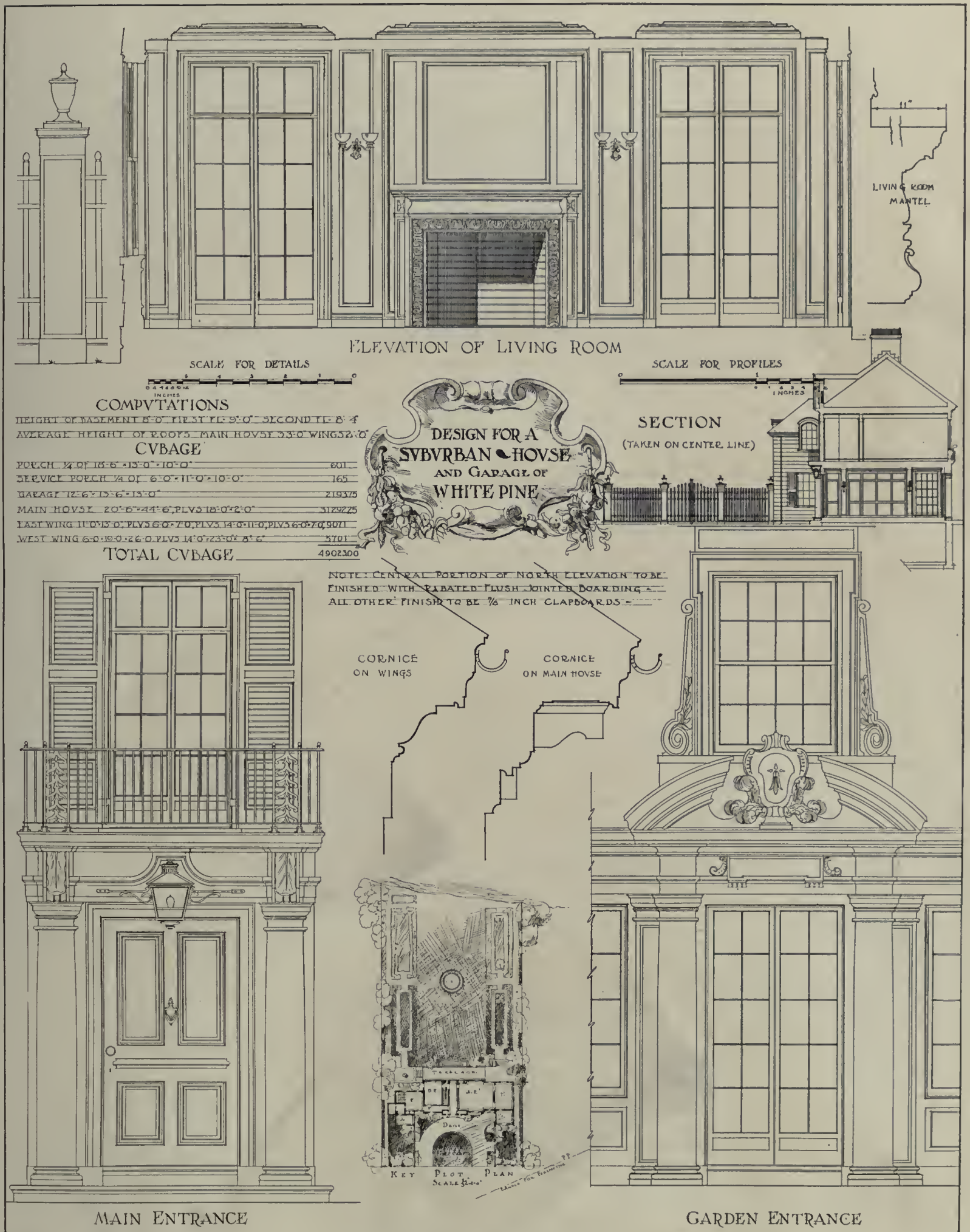
ALFRED PHILLIPS SHAW, Dorchester, Mass.

The detail sheet is interestingly different from those provided by most of the other competitors. While economical of *motif* in its arrangement, it is yet so attractively composed as to prejudice the observer in its favor, despite its obvious waste of fair white paper — space that might well have been given to elaborating other details of interest, such as the south porch cornice and chimney. The composition, use of line and the general technic employed in the presentation of the design is worthy of especial notice.



LLOYD MORGAN, New York City

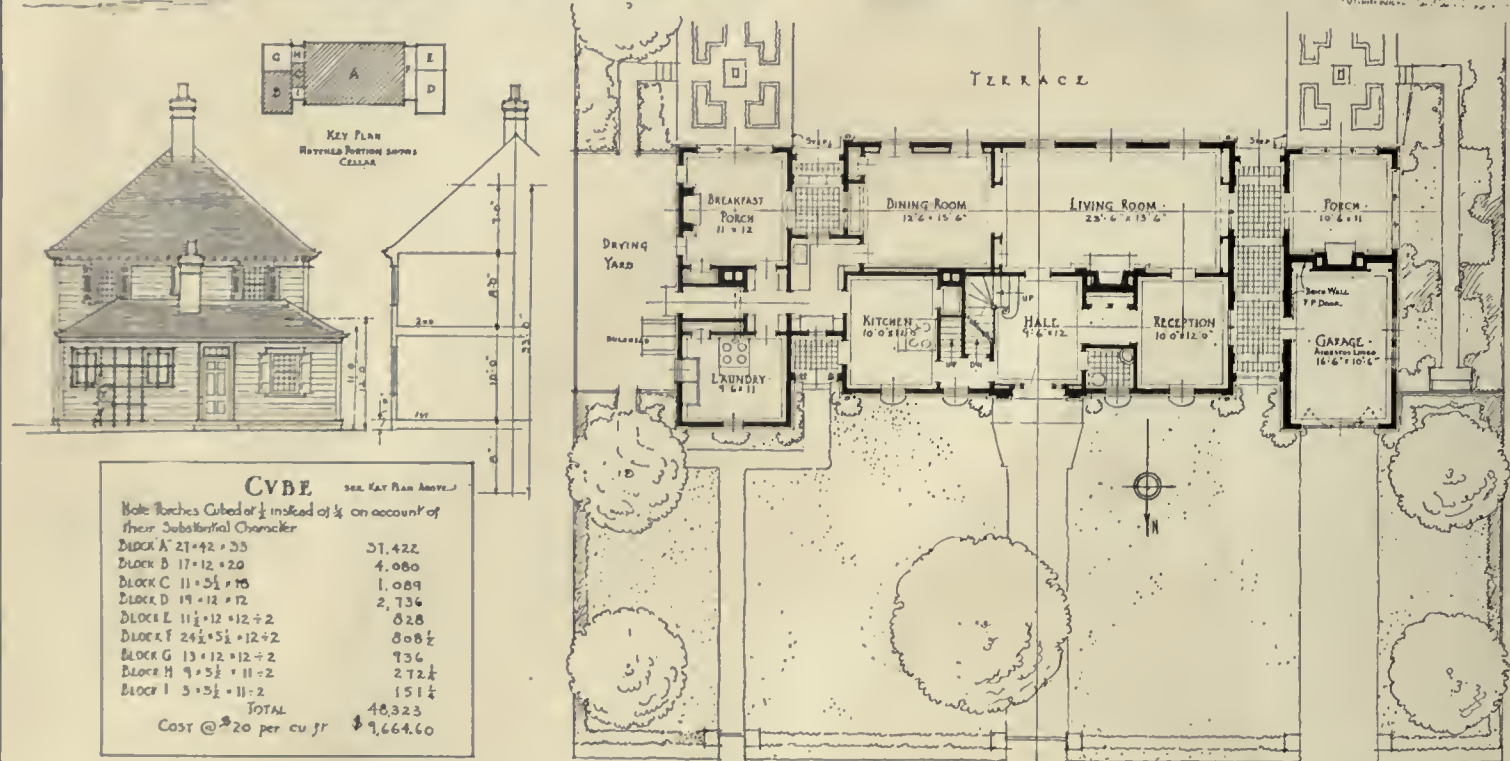
A house of attractive, and pretentious, appearance toward the street. The garage is quite impossible in size, and the forecourt and garage approach, to be usable, should be far larger in scale. The first floor arrangement is interesting, especially in the privacy obtained for the stairs, and the hall connection with the kitchen wing; which is convenient, if rather wasteful of space in so small a plan. This waste grows, on the second story, in the tremendously long corridor; and, unfortunately, the run of the front stairs, as shown, is impracticably short.



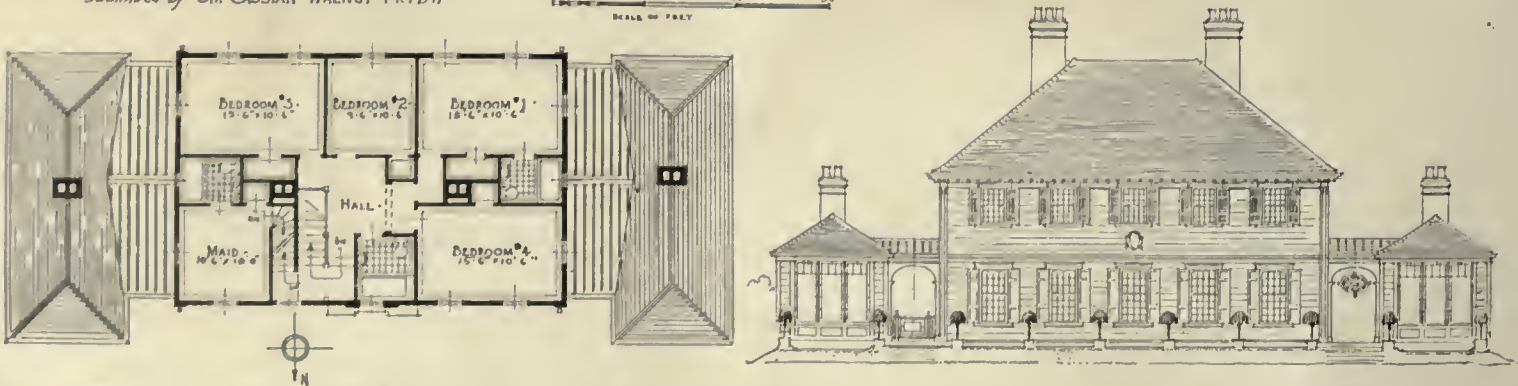
LLOYD MORGAN, New York City

The value of the plan has in this scheme been sacrificed to the dwelling's exterior appearance, where the central motive, the ironwork, fence and both entrances, all carefully selected from precedent provided by Mr. Platt, are yet lacking in the real refinement inseparable from his work — the columns, for instance, being clumsy, a criticism also true of many of the moulding sections. In cost this design would undoubtedly exceed the imposed requirement.

Design for a
SUBURBAN HOUSE AND GARAGE
OF WHITE PINE.

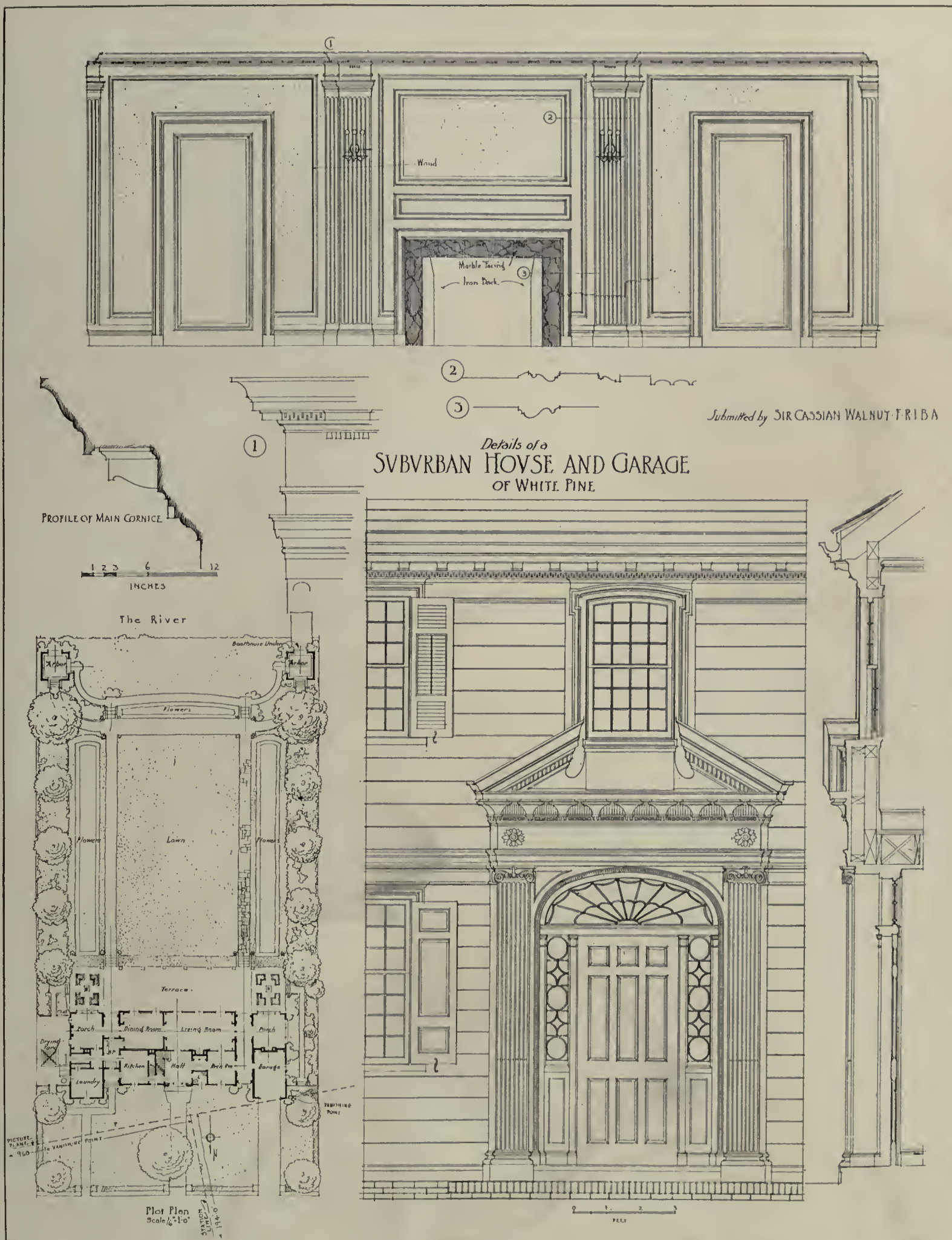


Submitted by SIR CASSIAN WALNUT FRIDA.



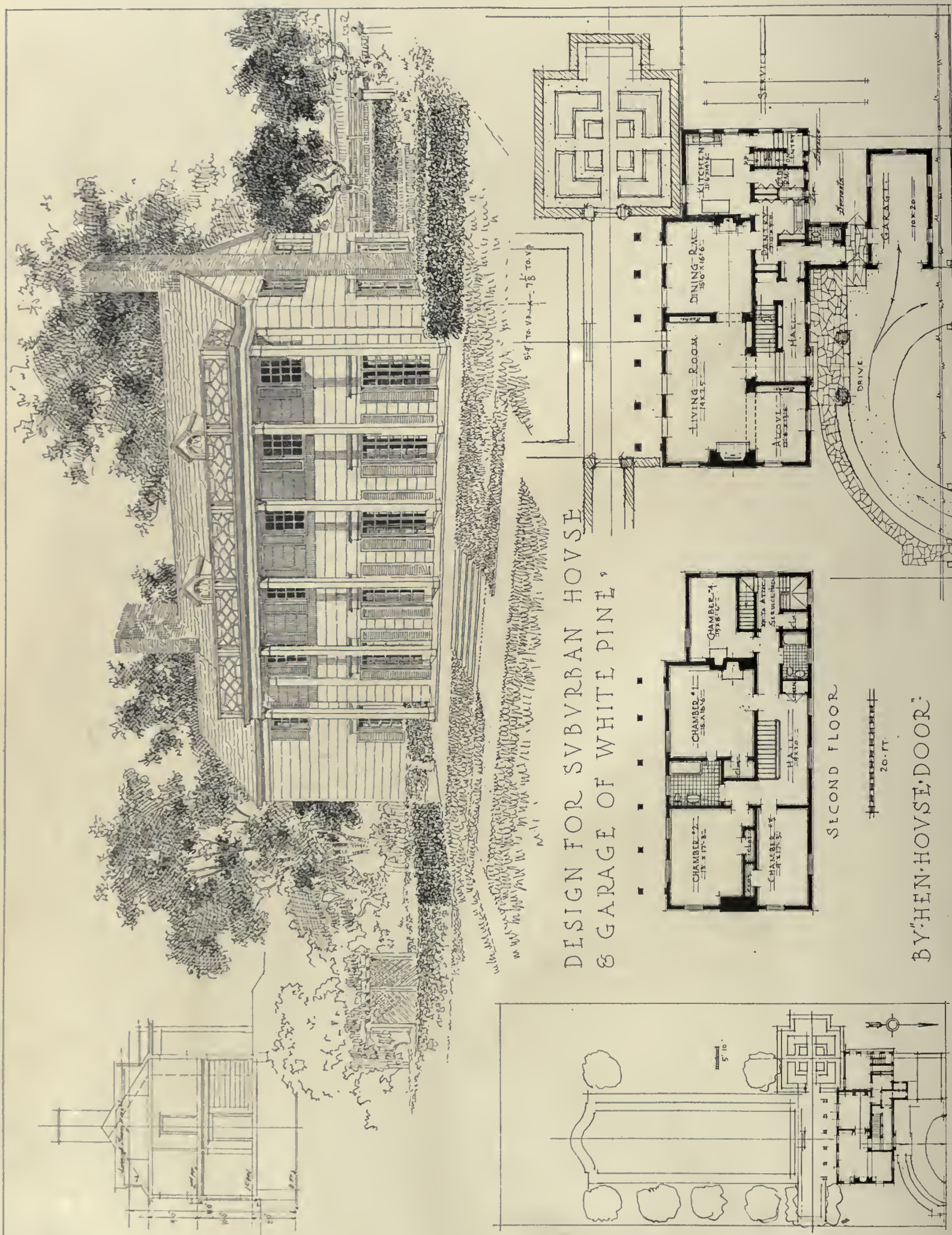
MAURICE FEATHER, Boston, Mass.

A pleasingly unusual treatment, recalling southern Colonial precedent in the design, and the familiar mannerisms of Mr. Goodhue in the foliage rendering. The designer has also chosen, in his perspective, to ignore the street entrance to the garage. The plan combines the popular continuous living-room and dining-room feature, a square entrance hall—with a reception room balancing kitchen and stairs. The compact stair arrangement in connection with maid's room and attic is to be commended. The breakfast porch and porch, with garage connection, could be better and more Colonially treated on the south elevation. The applied south cartouche is also more suggestive of masonry than of wood construction.



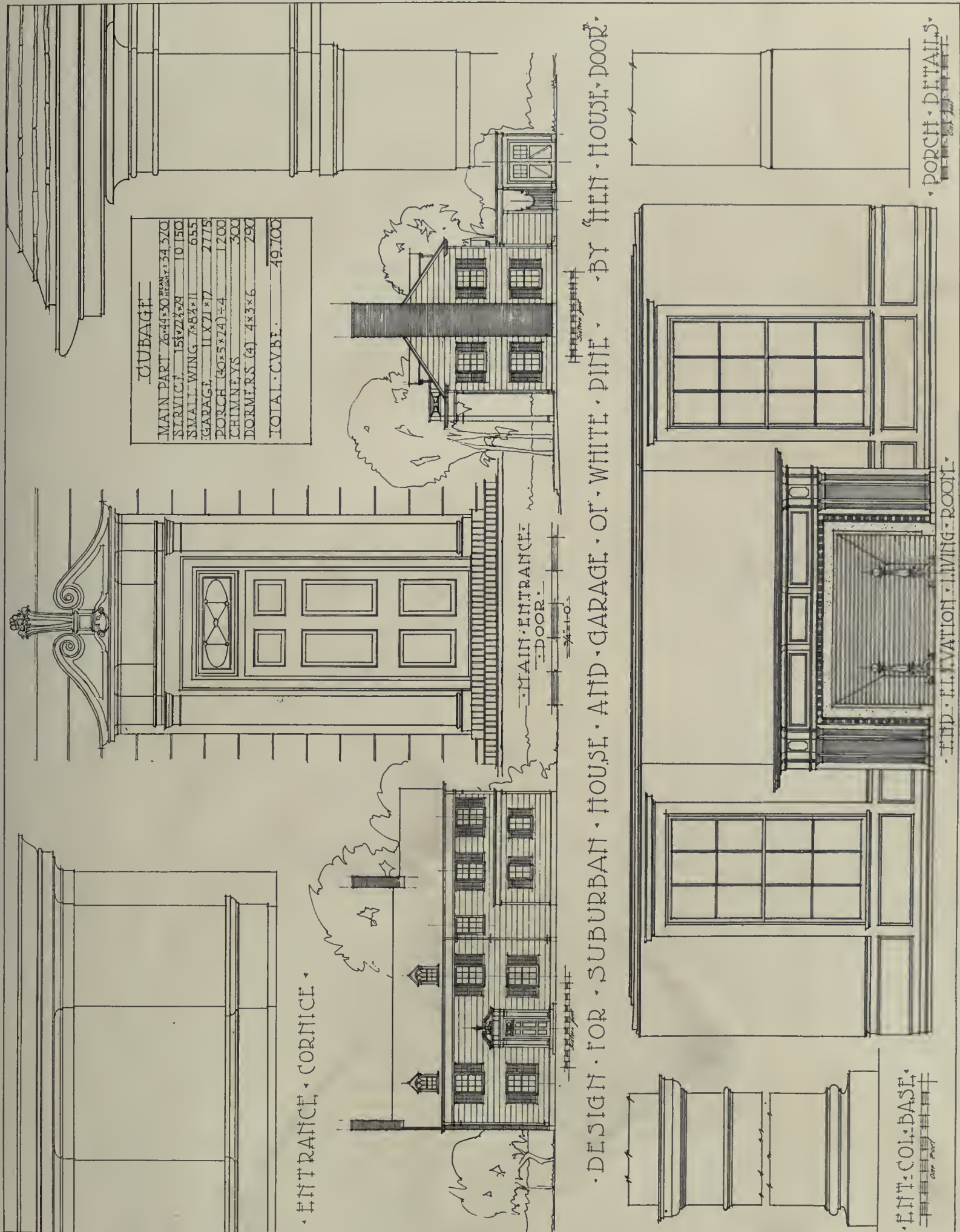
MAURICE FEATHER, Boston, Mass.

The detail sheet shows a dignified, if somewhat "Platty," room interior; and a pilaster and entablature front door frame, the former rather widely spaced for the entablature height, itself entirely too heavy and out of proportion to the pilasters beneath—a contrast further emphasized by the delicacy of the small pilasters separating the doorway from the side-lights. One suspects this house of exceeding its cubage—and its cost; which undoubtedly would run beyond the \$10,000 limit.



ROBERT NORTH and I. N. HIGHLAND, Buffalo, N. Y.

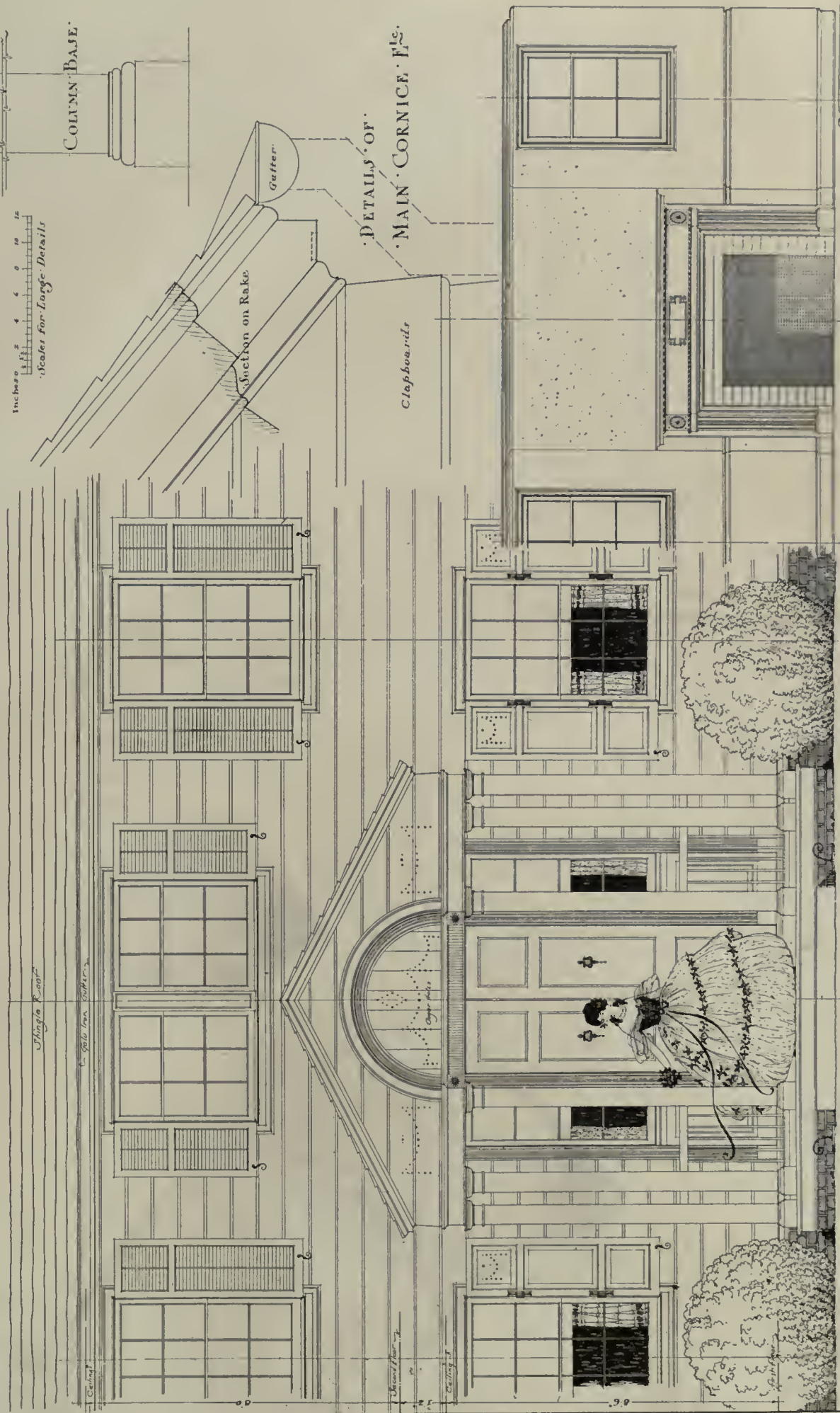
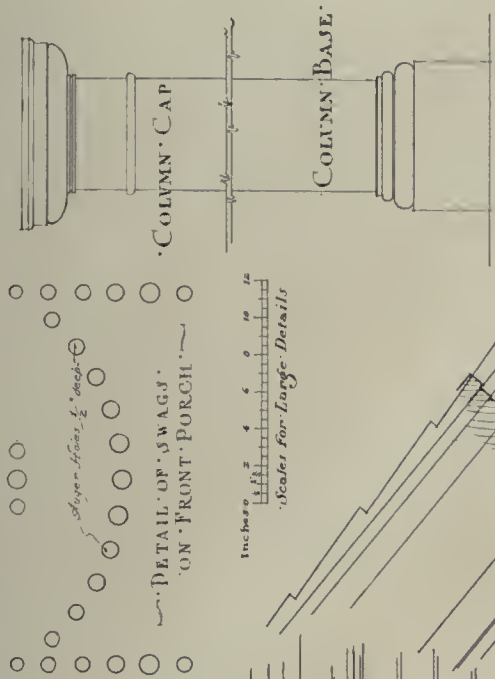
An interesting variation in the type of plan, which extends the living-room and dining-room longitudinally along the south aspect, but gives the living-room a street view through an alcove; recognizes the desirability of reaching the garage from the front hall, and at the same time gives the maid separate access to both front door and dining-room. The second floor includes two rather small chambers and second bath — and wastes space in passageway and stairs to the attic.



ROBERT NORTH and I. N. HIGHLAND, Buffalo, N. Y.

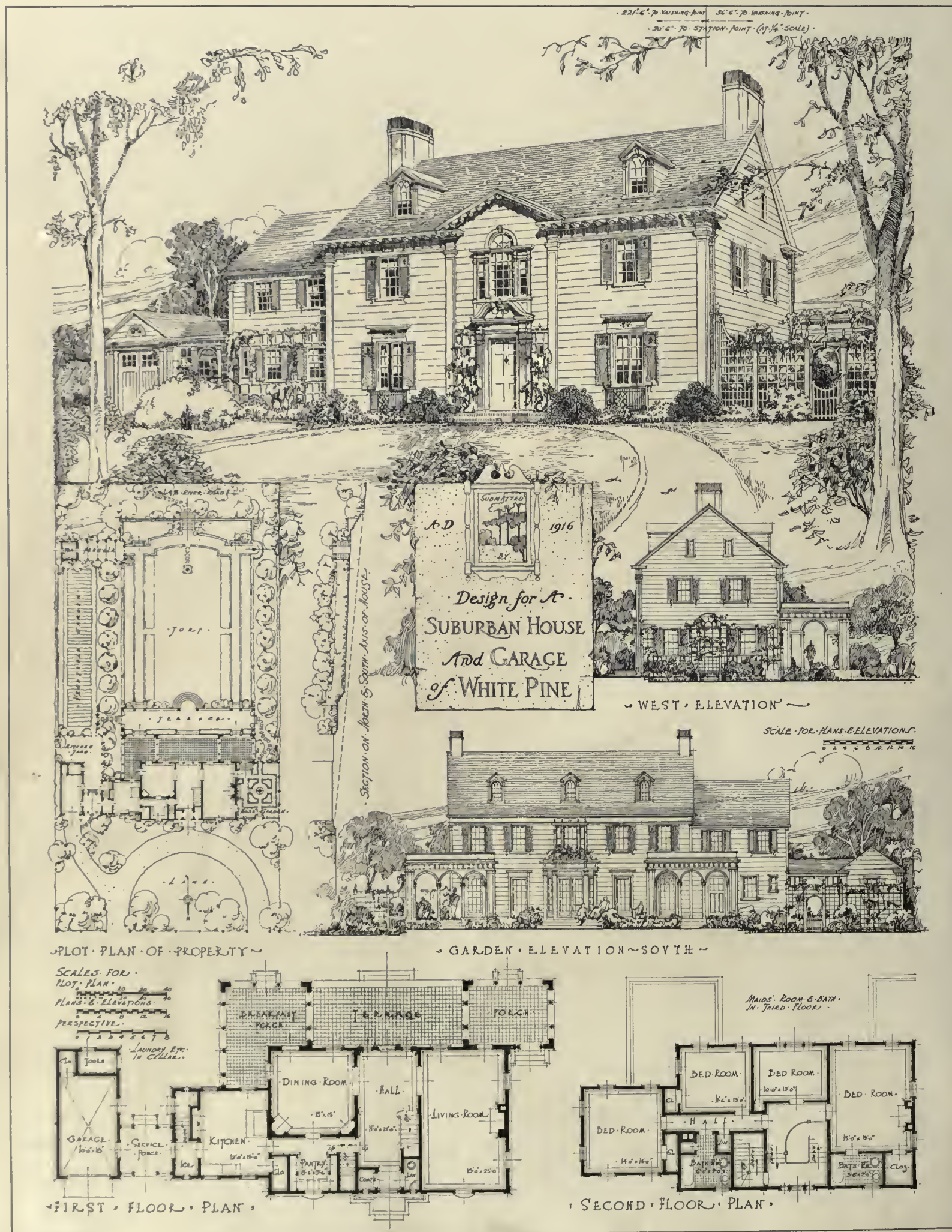
The detail of this house indicates a recognition of Colonial bases, at the same time that it is modernly balanced by certain simplifications of conventional moulding outlines and a moderate variation from hackneyed proportions. The simplicity maintained throughout — in the two-story south portico, the chimney-stacks and windows — is admirable and commendable; only the living-room fireplace strains somewhat for an over-ample scale and entirely unnecessary pretension. The rendering is interesting and direct; the simplicity of the garage treatment convincingly frank.

A Design for
A SUBURBAN HOUSE
AND GARAGE
OF WHITE PINE



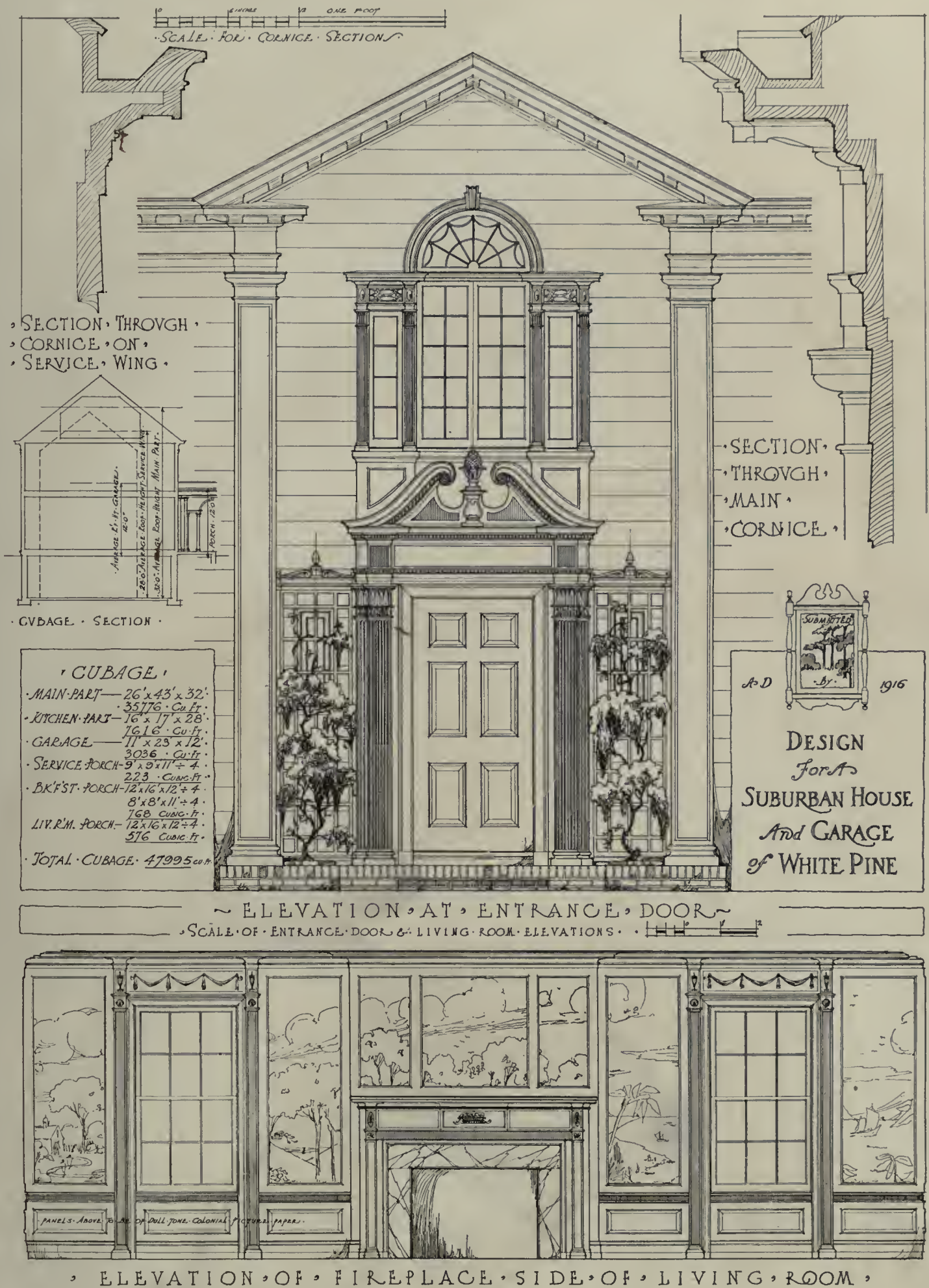
HARRY F. CUNNINGHAM, Washington, D. C.

A cleverly composed and crisply presented drawing of the exterior details, with well rendered and attractive accessories added in the shrubbery and figure at the front door. The location of the servant's porch on the street front might be a possible objection. The simple, yet effective, character of the garage design submitted by this competitor should be recognized and mentioned.



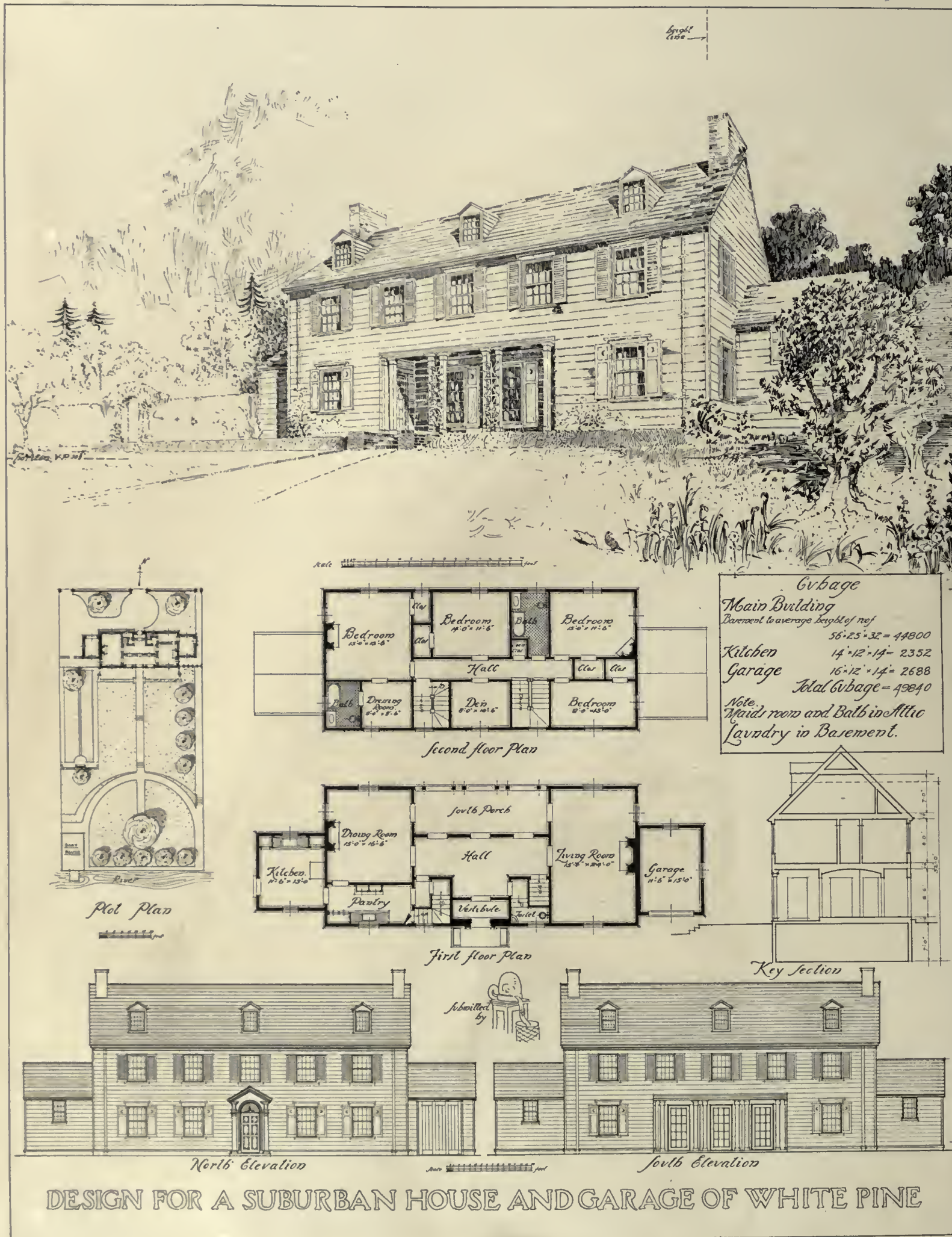
LEROY BARTON and WALTER MCQUADE, New York City

This scheme returns to the central hall plan, with a pantry north of the dining-room, and on the second floor utilizes the space over [the] kitchen for one of the principal bedrooms, the maid going to the attic. Unfortunately, with the service staircase as arranged, it is quite impossible to rise from the first floor to the level of the hall landing in the length of run shown; seven risers — even on a back stairs — are not equivalent to thirteen!



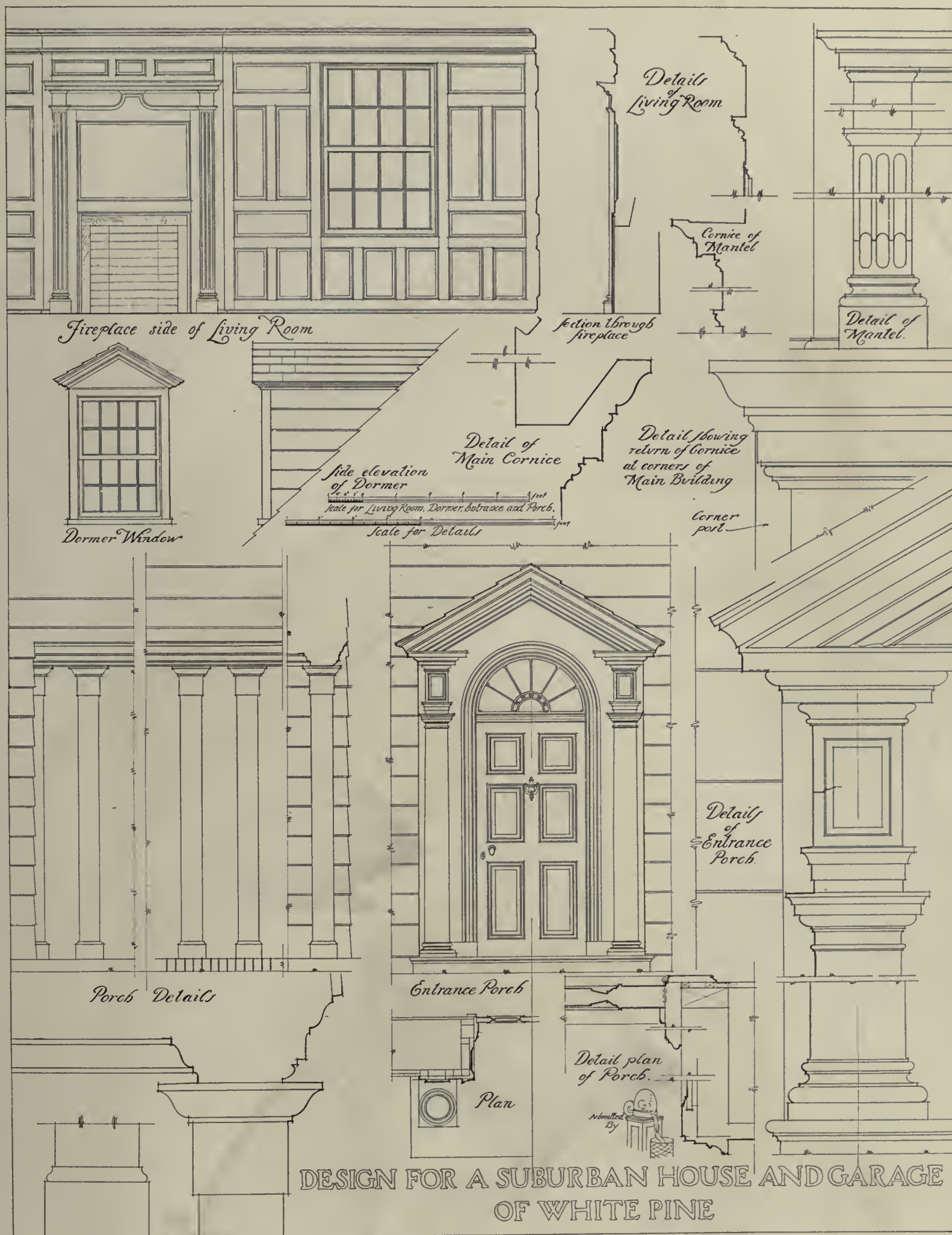
LEROY BARTON and WALTER MCQUADE, New York City

The composition of the north entrance gable, while well composed in its main motives, and crisply and interestingly developed, is far too elaborate and small in scale for the simplicity of the remainder of this front; just as the south elevation suffers from a similarly "dinky" detailing of the two-story entrance feature and a porch arrangement that somewhat arbitrarily changes the south aspect in an equally, and needlessly, confused and fussy manner.



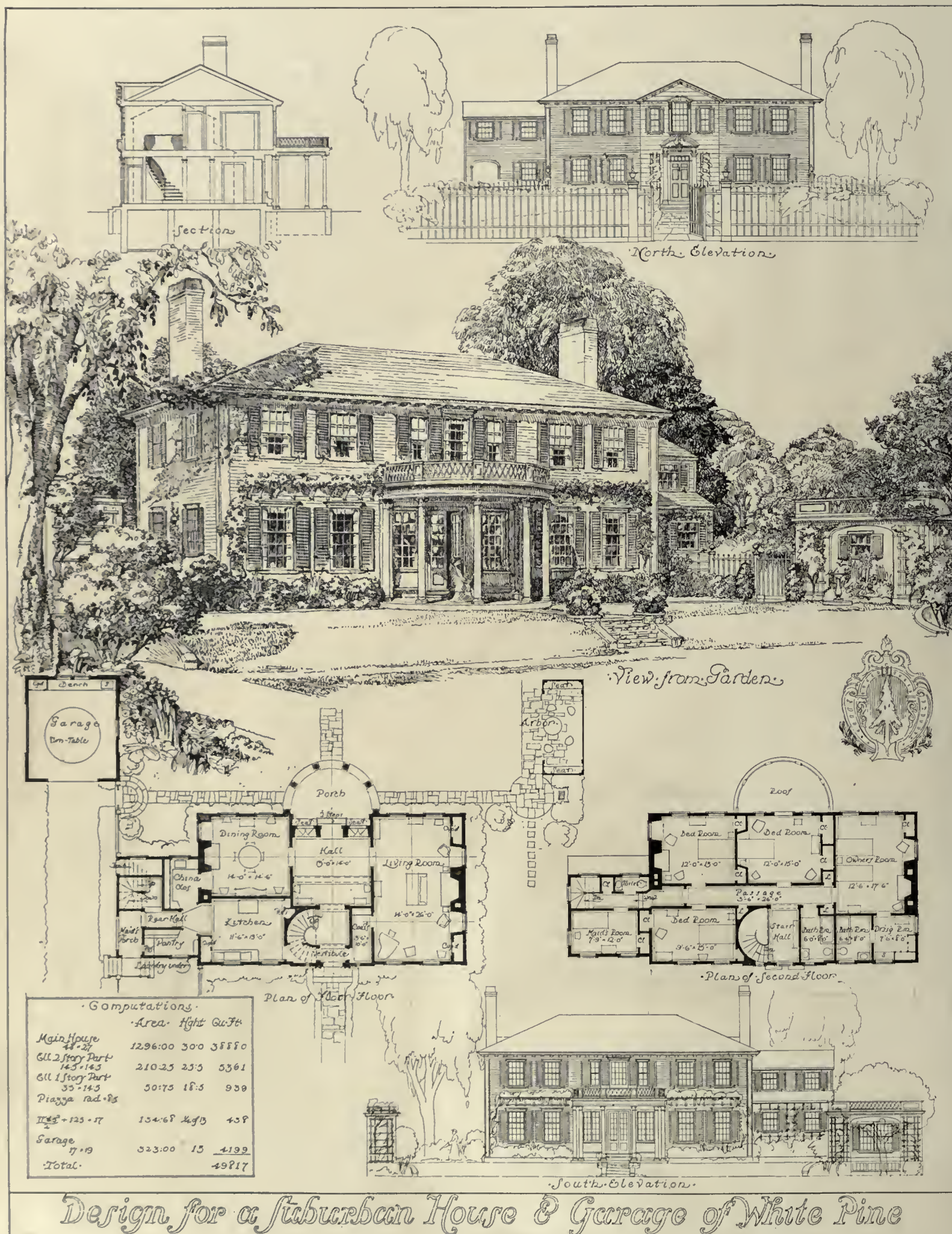
FRANCIS L. S. MAYERS and HARDIE PHILLIP, New York City

Another, and perhaps the most successful, example of the simple and unpretentious farmhouse type, arranged to contain a house of considerable length, but of great balance of plan — a balance that, as a matter of fact, somewhat unduly constricts the principal staircase. The simplicity of handling of the recessed loggia is especially interesting. The garage is again too small in size, being but 15 feet from front to back, and obstructs a possible outlook by being placed along the west living-room wall.



FRANCIS L. S. MAYERS and HARDIE PHILLIP, New York City

The detail sheet is unusually thorough and well arranged, though not impeccable in moulding treatment. The simple farmhouse type of dormer is commended, while the entrance porch could be somewhat bettered by more refinement. It should be noted that the detail of the front entrance does not agree with the entrance treatment shown on the first-floor plan. The interior is simple and Colonial in motive, with a fireplace that is somewhat too blocky and perpendicular in design.



Design for a Suburban House & Garage of White Pine

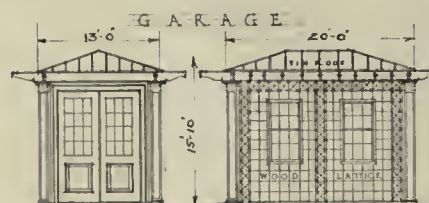
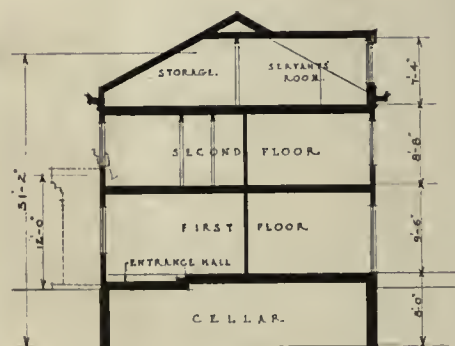
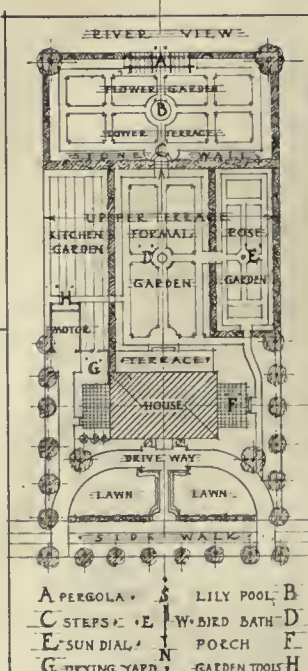
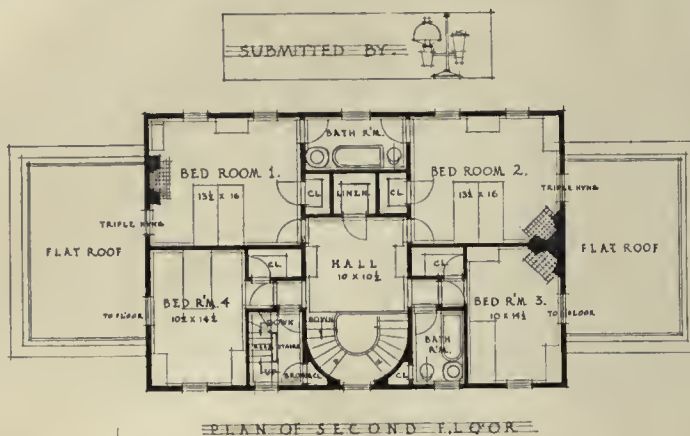
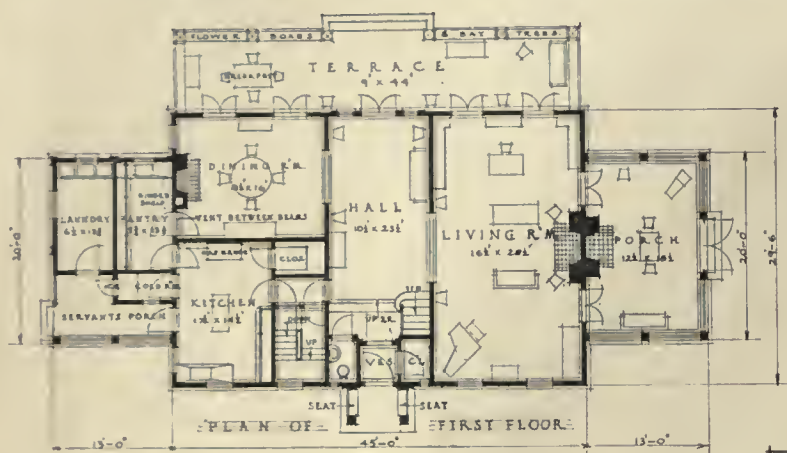
DAVID D. BARNES and CHARLES E. HODGKINS, Boston, Mass.

Another of the plans that would present a gracious and hospitable house, possible of considerable old-age charm in its development. It should be noted, however, that this plan is larger in its basis of treatment than would be justified by the cost of the house. An interestingly unusual service arrangement is also found.



DAVID D. BARNES and CHARLES E. HODGKINS, Boston, Mass.

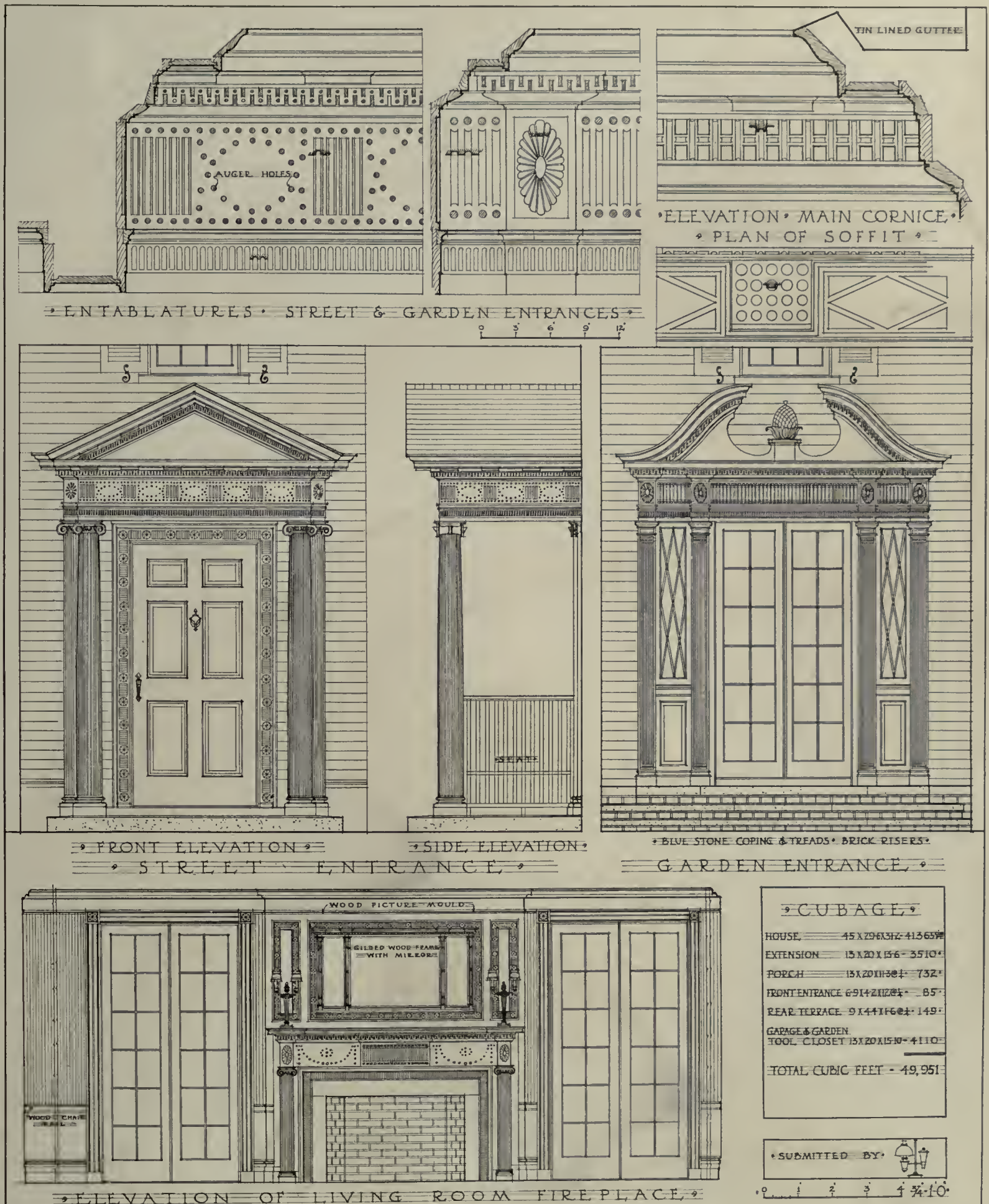
The garage is again of impossible proportions, and its use of an old-fashioned turntable is lacking in a practical understanding of the garage problem. The detail shown on the entrance gable is a little finicky and overdone, especially for the house to be inexpensive in cost. The type adopted for the door is also not historically susceptible to the attenuated development here adopted.



SVBVRBAN HOVSE AND GARAGE OF WHITE PINE

JOHN H. APPELDORN, New York City

Distinctly a New England type of house, that would look better in reality, perhaps, than it does in the rather "scratchy" and amateurish rendering here given it. It has, withal, a perfectly dignified and workable plan—especially the second floor; although again one that suggests a somewhat larger, more expensive, and pretentious house.

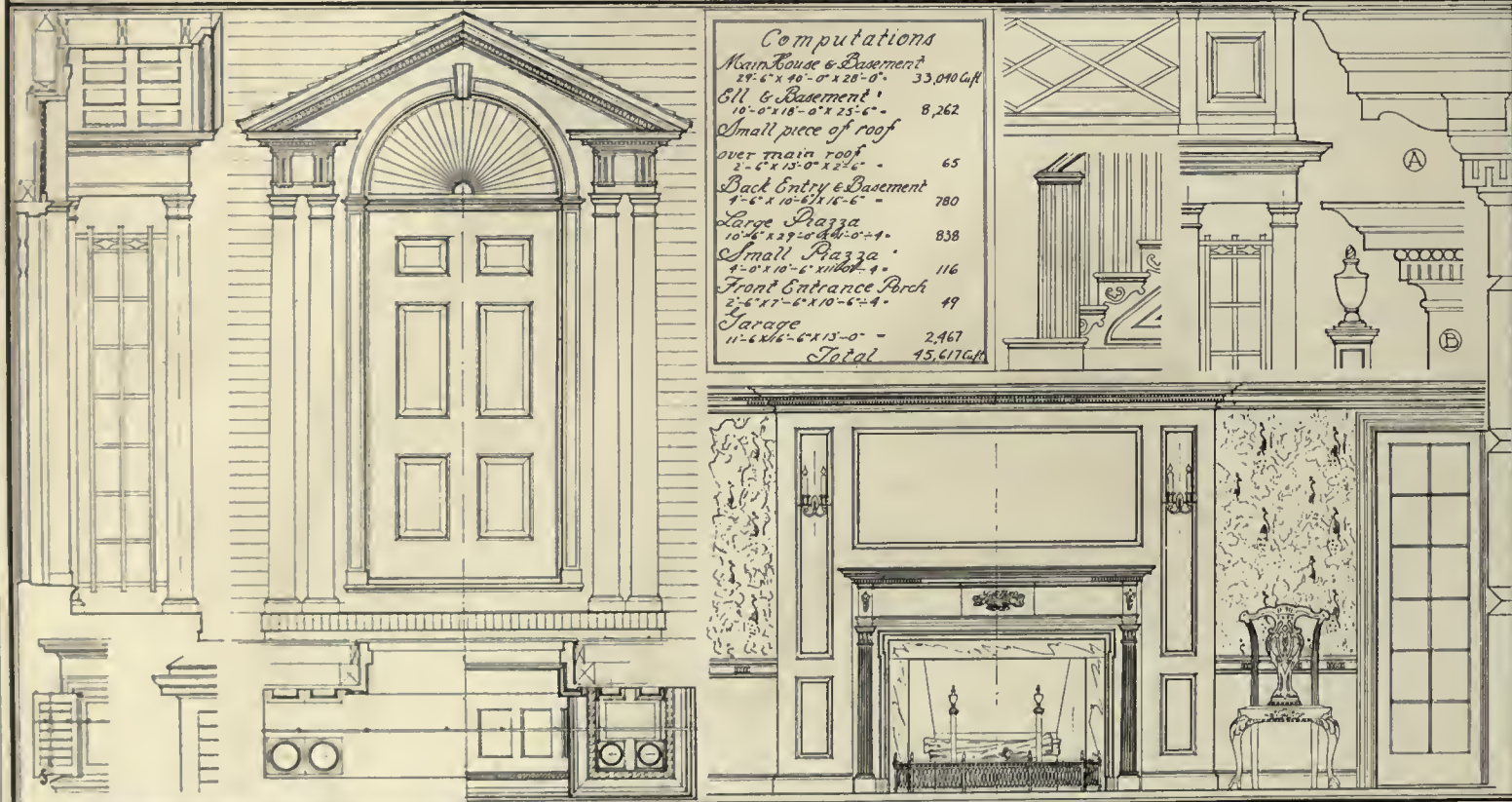


SVBVRBAN HOVSE AND GARAGE OF WHITE PINE

JOHN H. APPELDORN, New York City

The detail sheet is far too ornate and fussy in design, despite its interest and actual foundation upon well-based historical precedent. A difficult lesson, that every designer has to learn, is just when to ignore and disregard precedent in following Colonial work. No such knowledge is here evident. It is also well not to attempt to do everything one knows on a single house. Something should be reserved, in case one receives a second commission.

The White Pine Architectural Competition



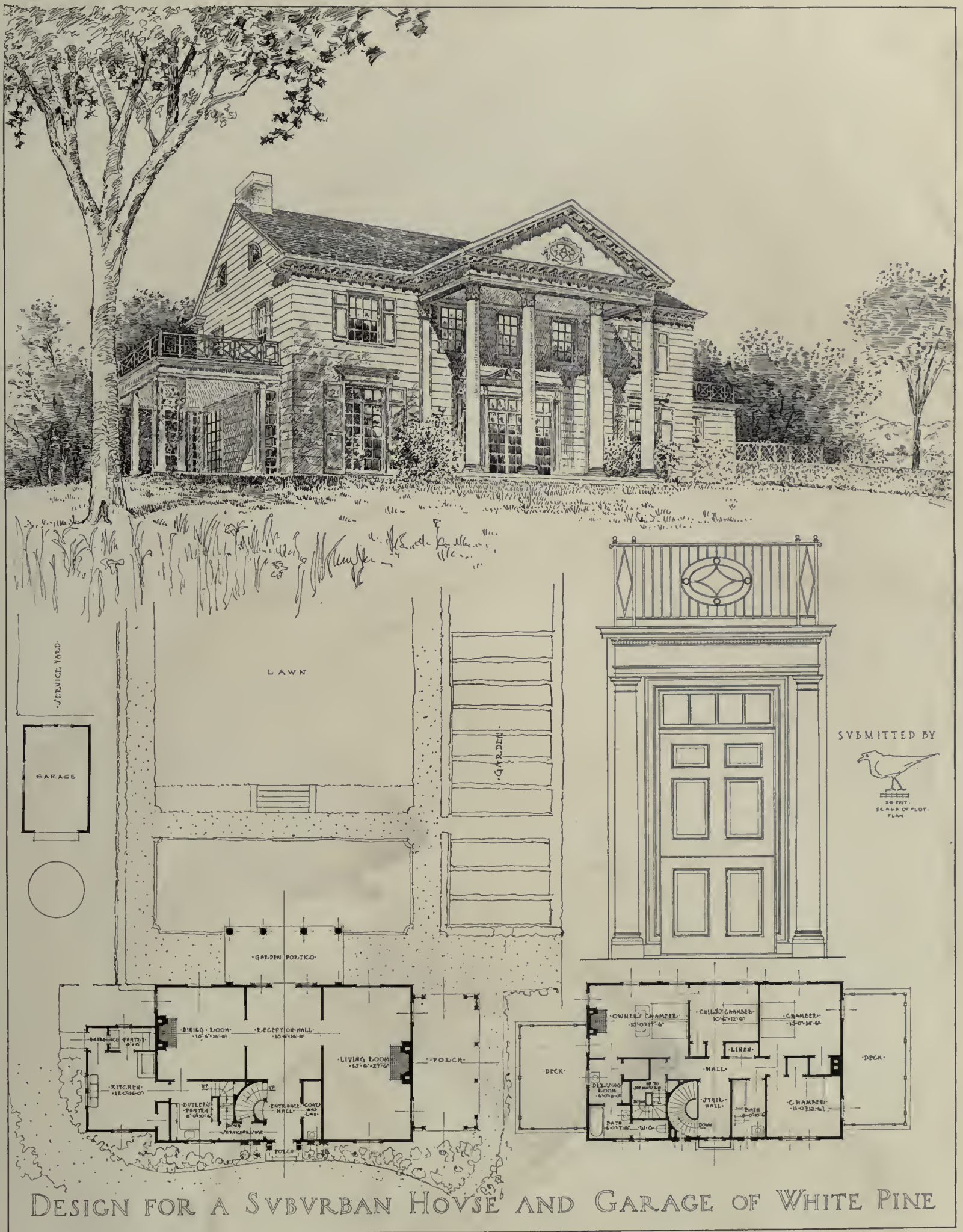
Scale of Details
A and B
Others

DESIGN for a SUBURBAN HOUSE
and GARAGE of WHITE PINE

Submitted by

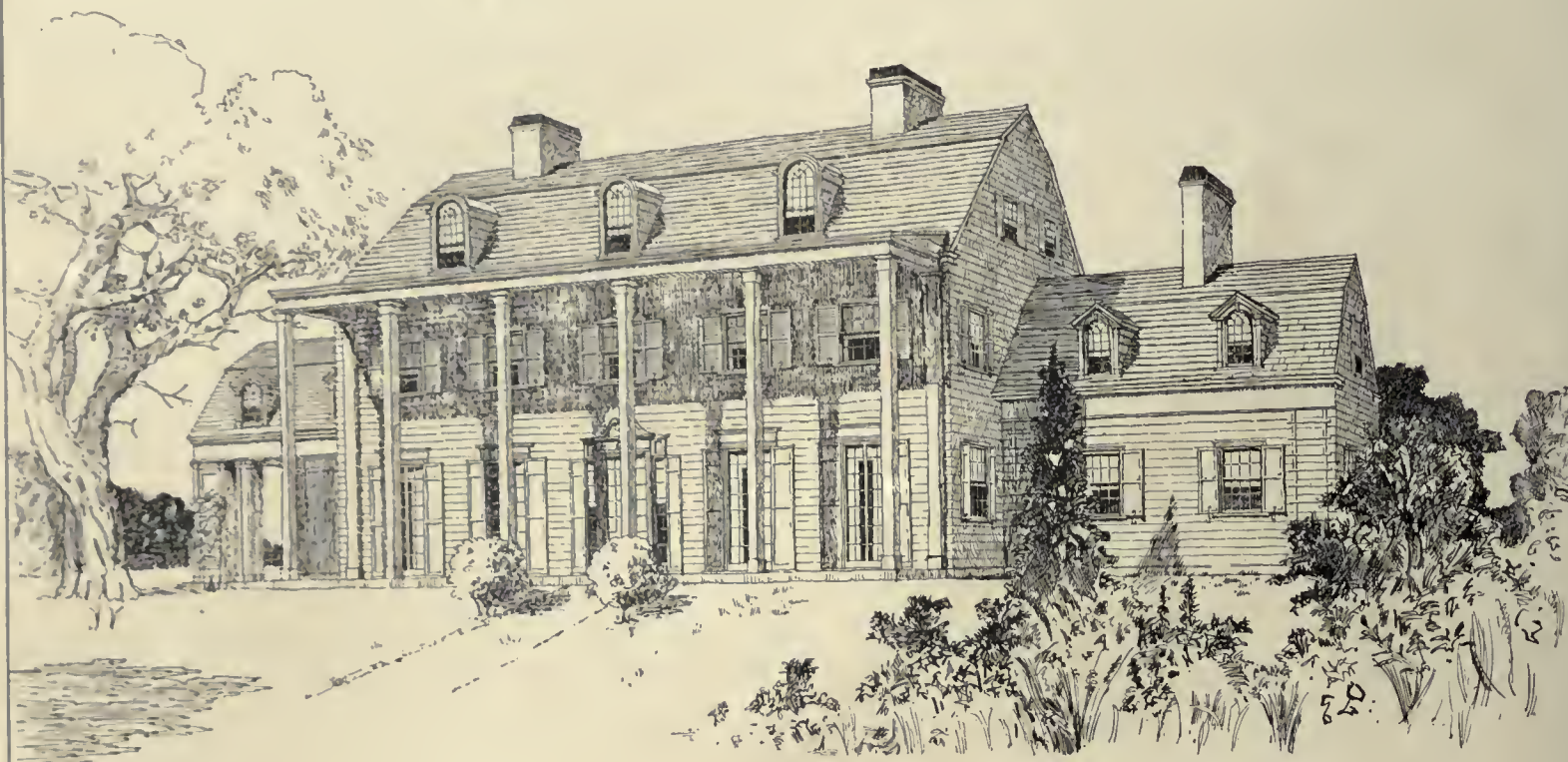
BELLOWS & ALDRICH, Boston, Mass.

Dignified and thoroughly Colonial in type; also a house that would look better in actual execution than in the quite inferior perspective presentation that it here receives. The detail is well considered and interesting. The plan is the central hall, with a large north vestibule, a coat room and pantry north of the dining-room at the left, a living-room at the right, and a well-arranged service ell. The second-floor bedrooms are arranged on the four corners, with a bath over entrance vestibule. The maid has to cross one bedroom to get to the second front hall.

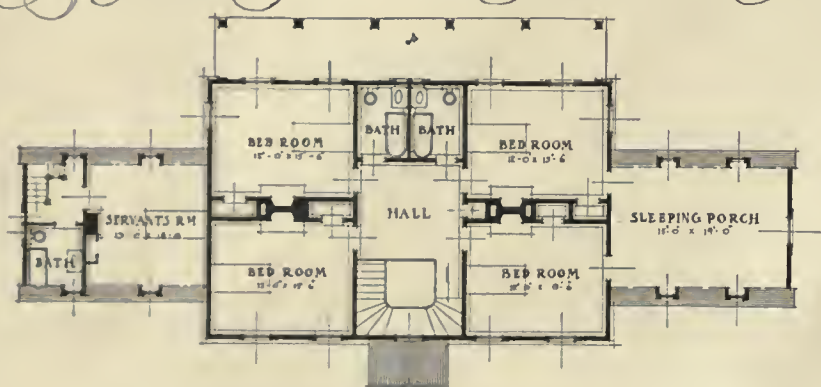


EDWARD & OSCAR J. ARNEMANN, New York City

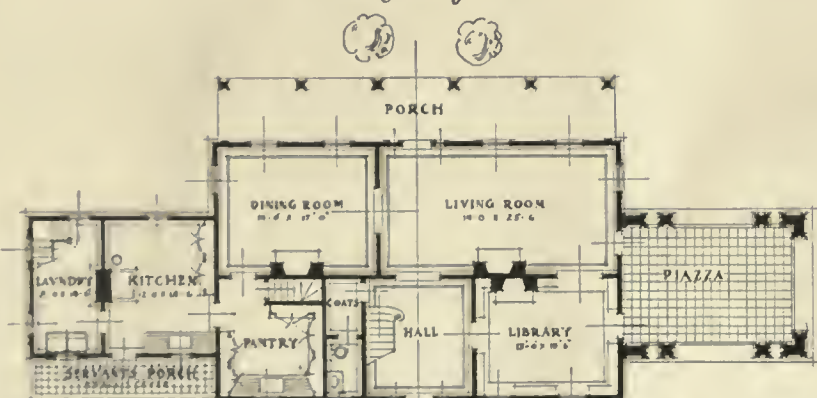
A well rendered and dignified — if somewhat pretentious — southern treatment with, on the whole, an exceptionally well-arranged second-story floor plan (perhaps the plumbing is too scattered and the attic stairs too restricted). The first floor introduces a variation on the central hall plan. The arrangement is simpler and less complicated than on the floor above.



Design for a suburban House & Garage of White Pine



Second floor Plan



First floor Plan



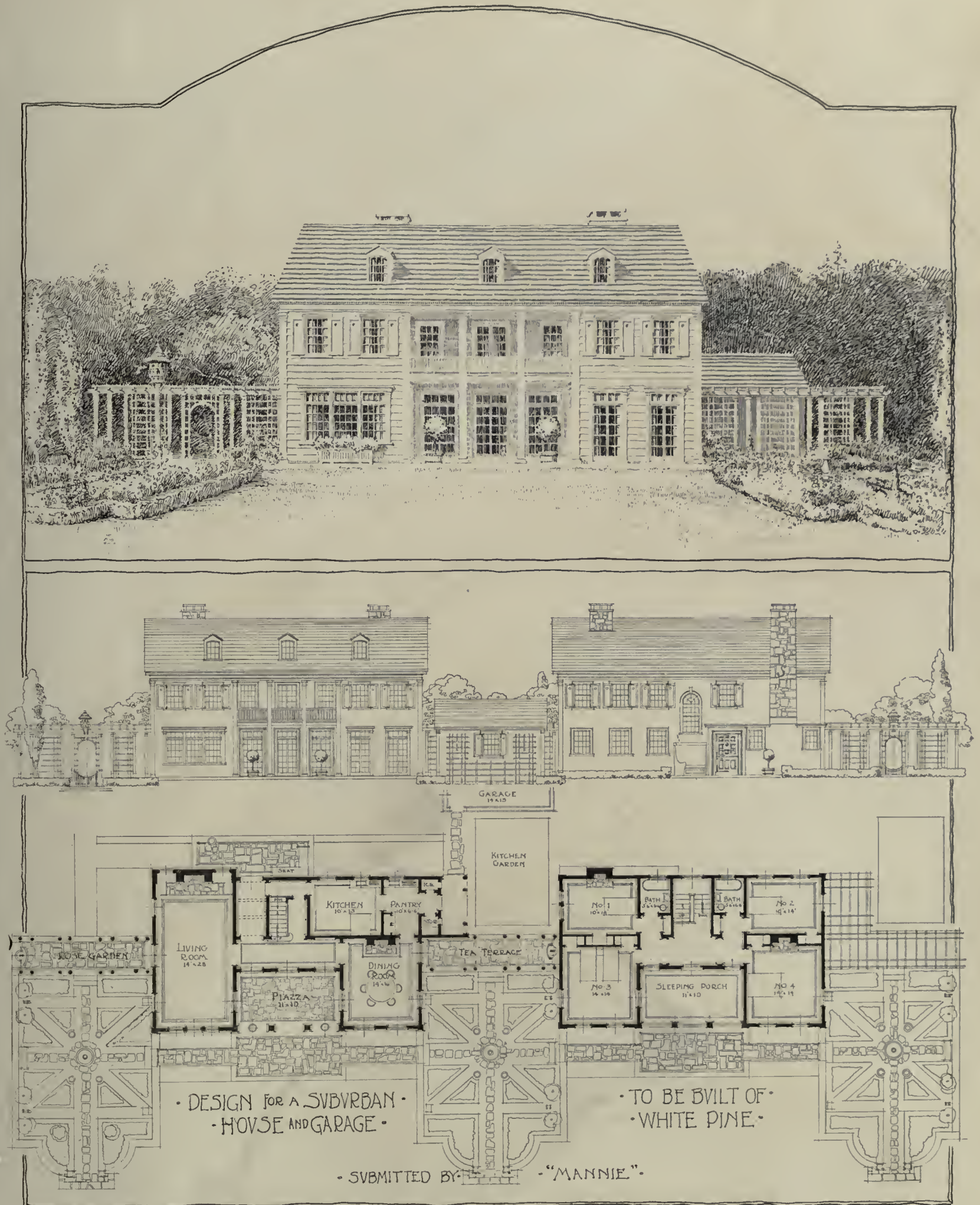
Entrance Porch

Scales
Plans 0' 10' 15'
Plot Plan 0' 10' 50'

Submitted by

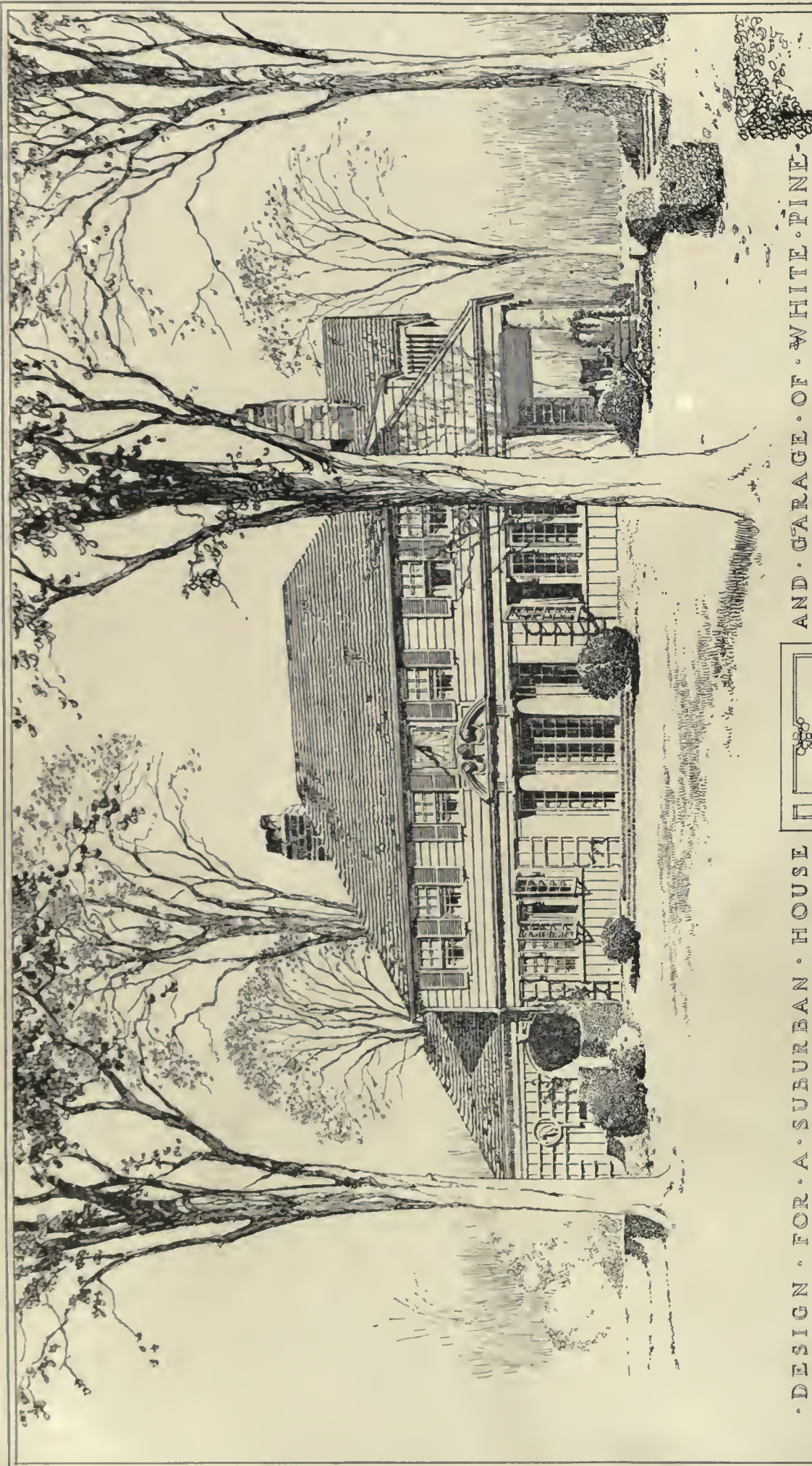
FRED BROWER SMITH, Baldwin, Long Island, N. Y.

Another example of the continuous south disposition of dining-room and living-room. The compact and well-devised second story here entirely lacks all connection between the servant's room and the front portion of the house. A well balanced and simple exterior, with a New Jersey gambrel roof, is also developed; although the two-storied south porch must inevitably deprive the bedrooms of much of the good sunlight to which they are rightly entitled by their exposure. Watered ink used in the perspective (but not in Mr. Goodhue's borrowed foliage!) explains the poor quality of this reproduction.



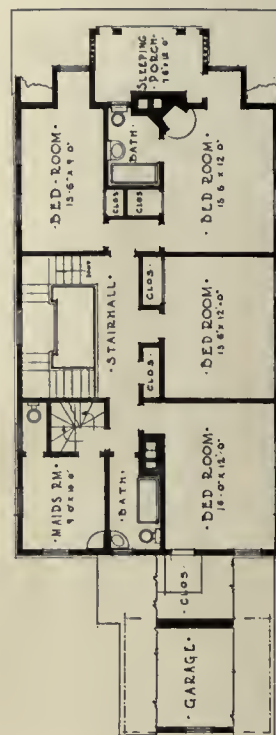
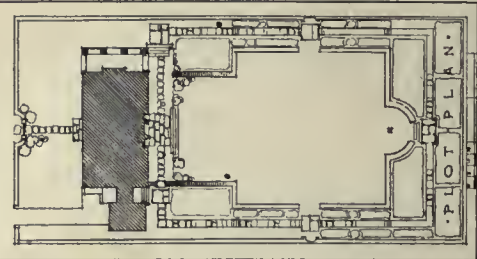
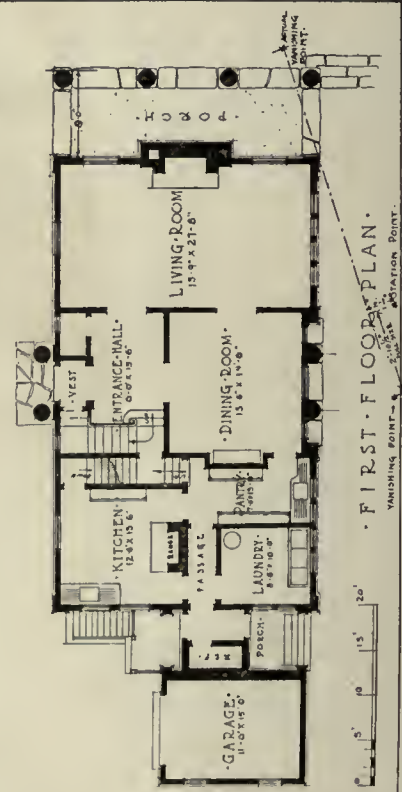
MARIAN GREENE BARNEY and WM. POPE BARNEY, Pittsburgh, Pa.

A carefully studied scheme combining a practicable recessed sleeping-porch, and a well-balanced second-floor plan, with a well-arranged stairway. The arrangement of entrance corridor, staircase hall, and service portion on the first floor is unusual. The recessed porch to the south and the street façade especially suggest a Philadelphia point of view on the part of the designer. The suggestion of a possible twin-house development, carried out by the relation to each other of floor plans and elevations, has also its interest for the architectural observer.



DESIGN FOR A SUBURBAN HOUSE

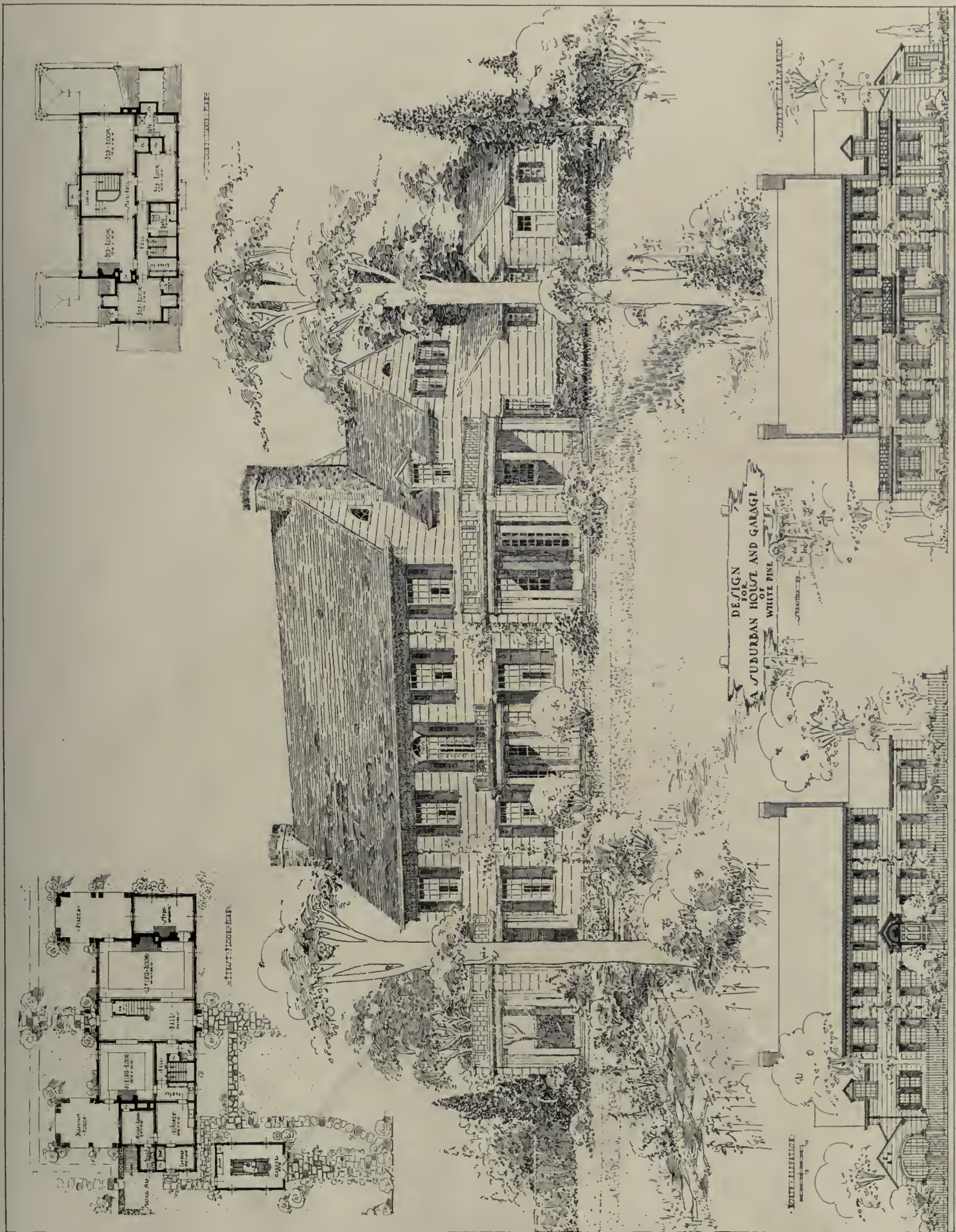
AND GARAGE OF WHITE PINE



DURABILITY

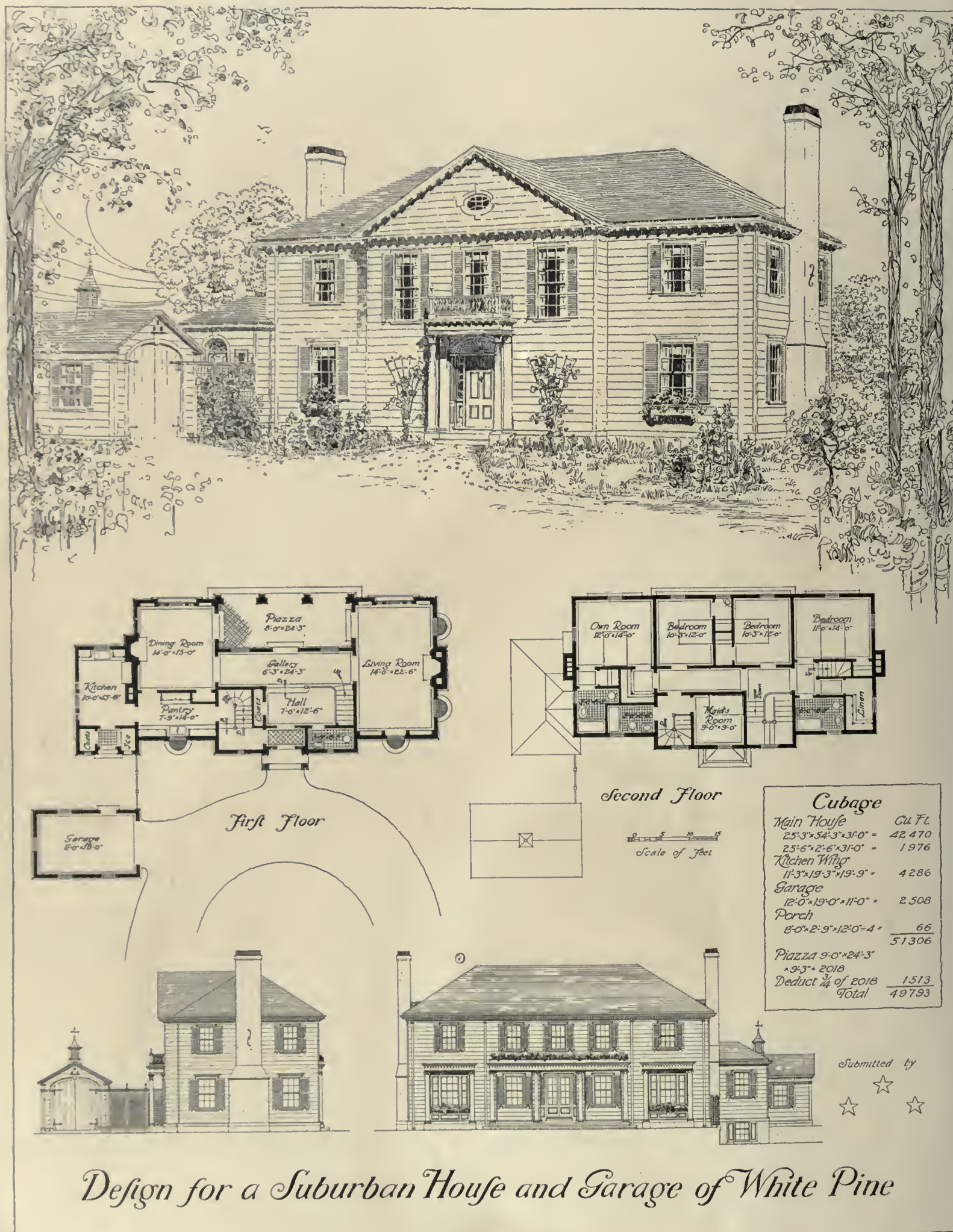
OTTO R. EGGERS, New York City

One of the most beautifully rendered drawings in the competition. The perpendicular batten treatment, with its occasional suggestions of latticing, should be noted; while the details are in general too heavy for residential use and for the material. The plans appear largely to disregard the points of the compass. If the living-room end faced west, the porch orientation would be better; while dining-room and kitchen do not get eastern sun. Other than this, the plan is ingenious, and the second story exceptionally well arranged. The front staircase has, by the by, far too many risers to agree with the back-stair treatment, or the probable first-story height.



ELBERT J. RICHMOND, New Haven, Conn.

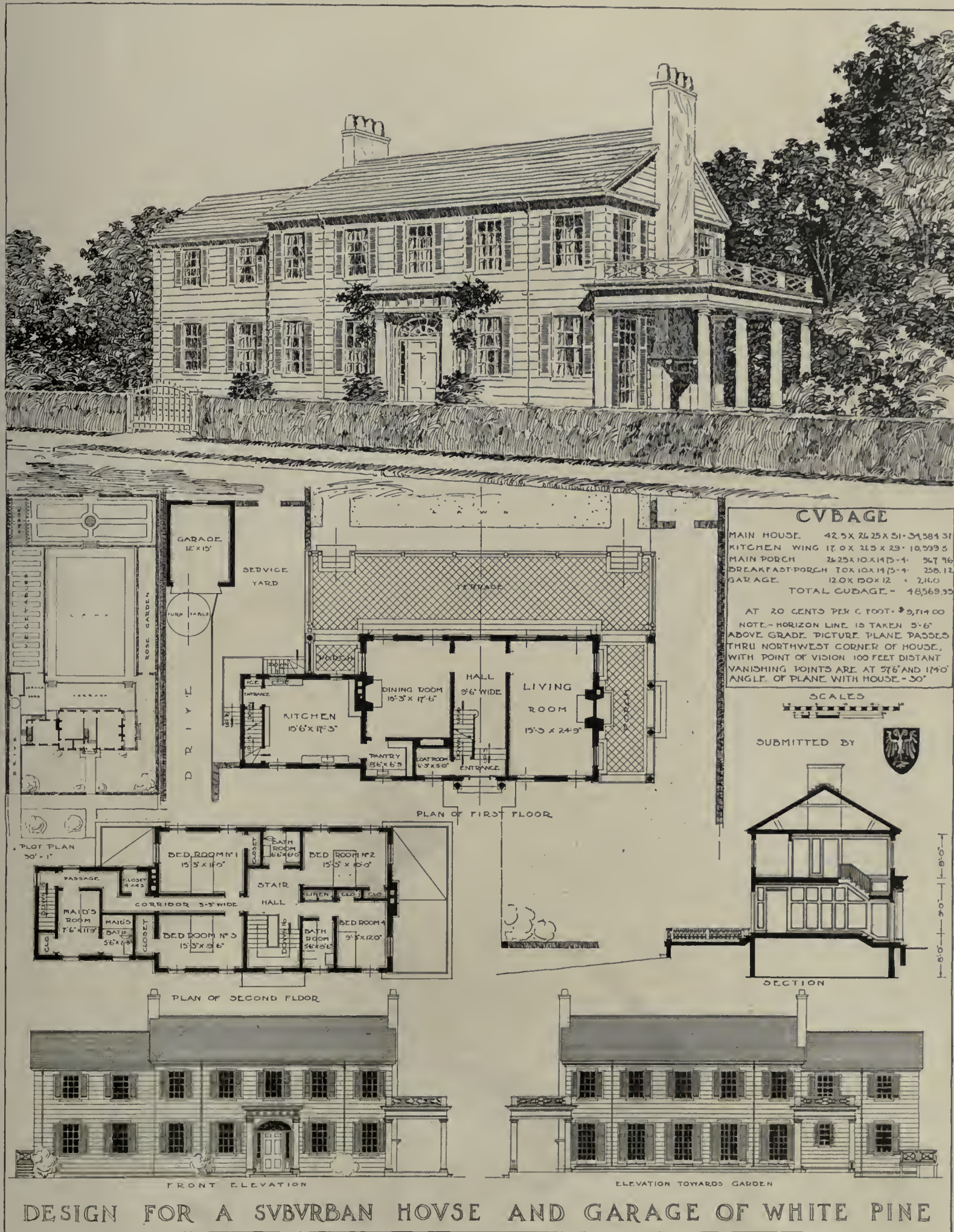
A well-arranged plan although the service staircase section is crowded, and the second floor not everything that could be desired. The elevations are well proportioned, and the garage is less objectionable than its location would suggest. The second-story balustrade, though ill-considered and inharmonious, can be forgotten in the pathetic appeal of the *nom de plume*.



Design for a Suburban House and Garage of White Pine

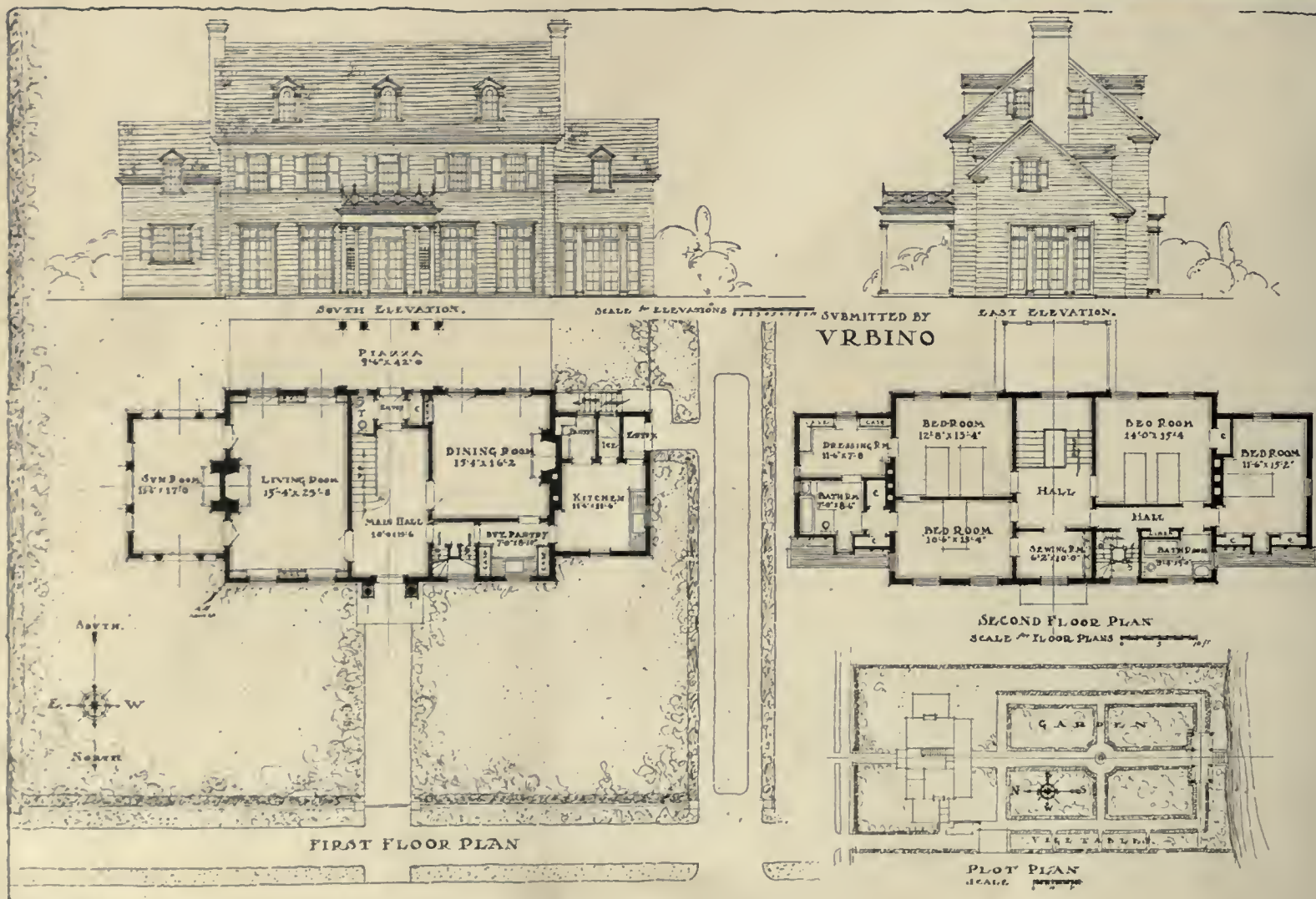
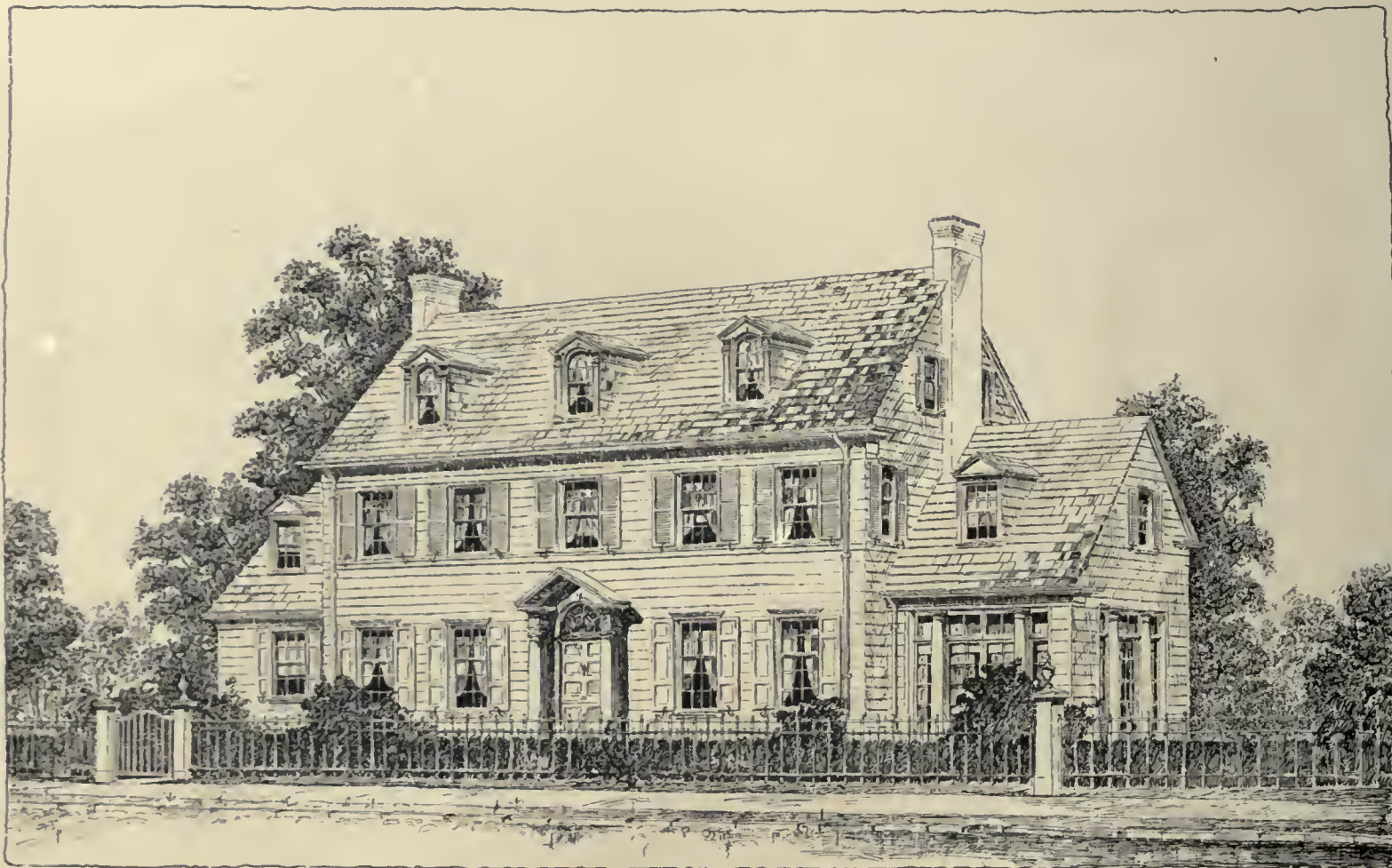
HAROLD A. RICH, Boston, Mass.

A simple, straightforward plan disposition, with rather an unusually managed recessed piazza to the south, and kitchen and pantry arrangement at the north. The second story is also unusual in its location of the maid's room, but not very convenient in placing the stairs to the attic, which would much better continue over the service staircase — easily accomplished by a slight rearrangement. In contradistinction to many of the other competitors, an endeavor has been made to obtain the full value of the eastern sun in locating the owner's bedroom, although no recognition of its importance in the dining-room is indicated by closing up the wall where a window would obviously be most desirable and necessary!



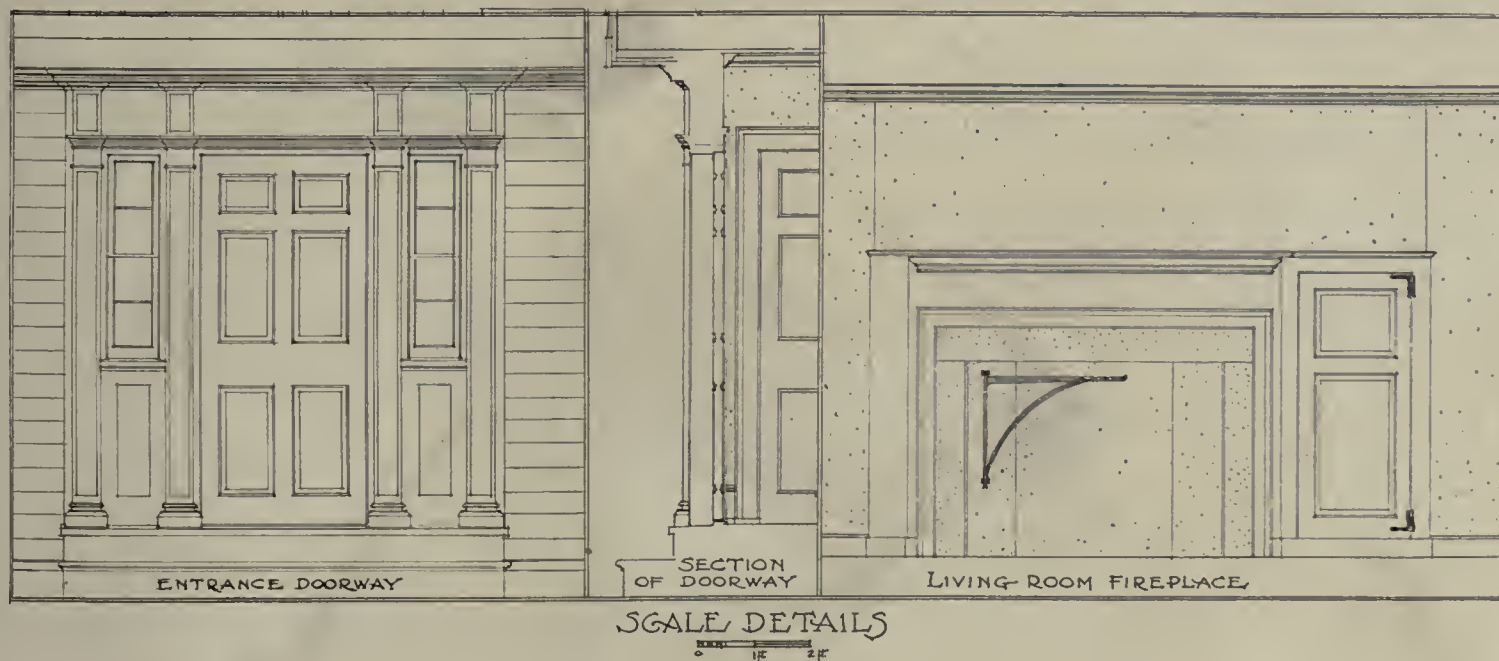
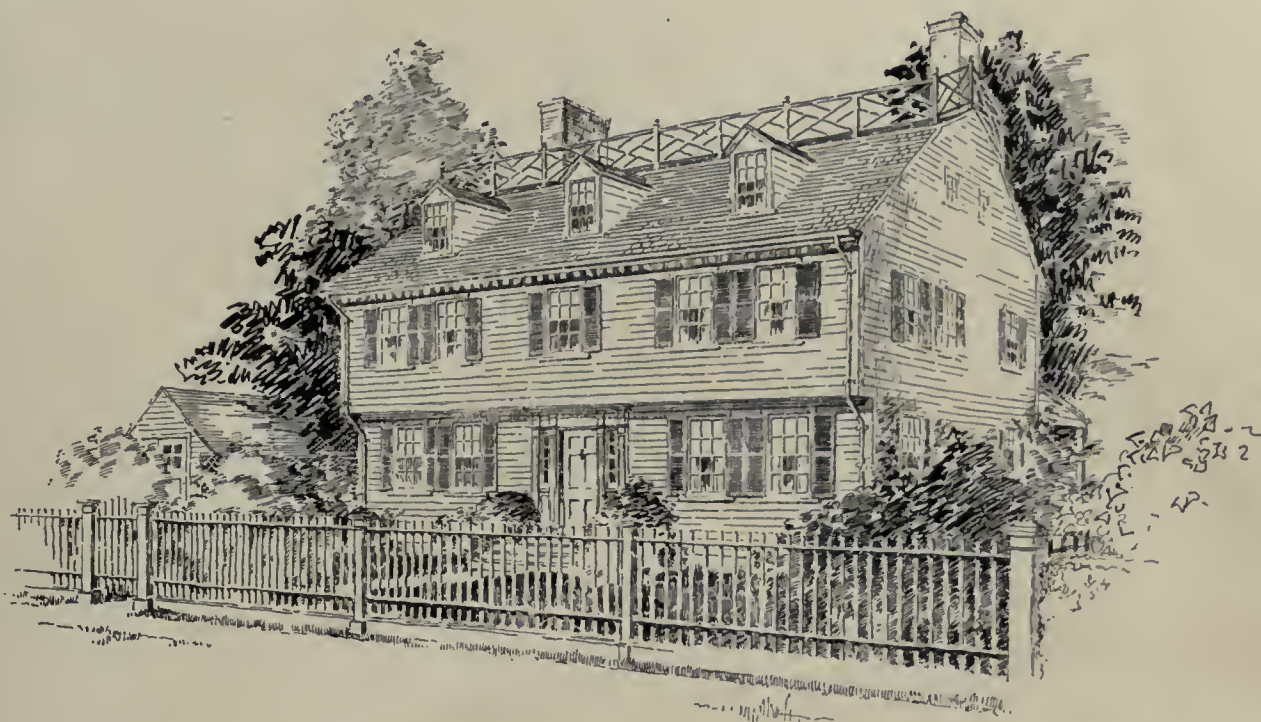
ROBBINS LEWIS CONN, New York City

Another straightforward and conventional plan arrangement of the central hall, entirely feasible and adaptable to the scale of the house on both the first and second floors. The spacing of the columns at the entrance porch is too wide for refinement, and the balance of the porches at the south, as indicated, would not possess the value indicated in the garden elevation without their being thrown at least a bay further to the south, which might be judiciously managed by setting the north end of the porch back from the house corner, rather than there again projecting it as indicated.



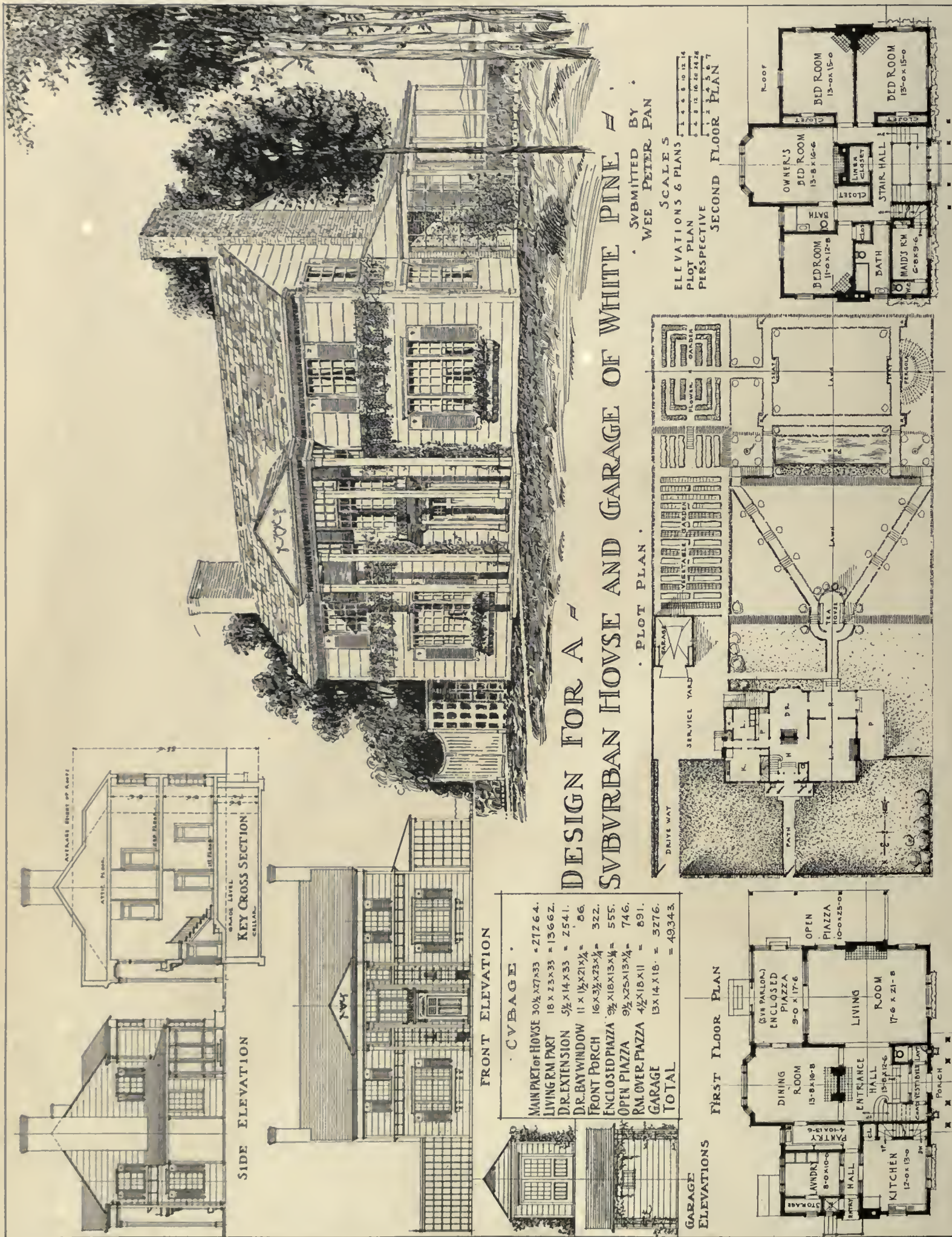
M. BOULICAULT, St. Louis, Mo.

Another somewhat conventional plan, with a service staircase quite impossibly cramped (at the scale drawn, the steps could not attain even 2 foot width). Full benefit from the eastern exposure is not obtained on the second story, either in the bedrooms or in the dressing-room and bath located above the main sunroom — which the competitor appears altogether to have reversed between the time his plan was finished and he came to render his elevation, which shows the sunroom treatment where the kitchen is indicated on the plan of the western wing!



PORTER W. SCOTT, Brooklyn, N. Y.

An unusual and interesting handling of a "somewhat different" early type of Colonial house design. The south porch treatment, while somewhat incongruous with the rest of the house, suggests its author's endeavor to increase the building's apparent length by another means than was employed across the street front for breaking the house's height by a well-defined horizontal shadow. The plans are compact and well arranged, along the conventional central hall scheme, and the details are simple, appropriately Colonial, and well contained in every way.



GUSTAVE G. VIGOREUX, New Rochelle, N. Y.

Rather a plausible and suggestive scheme of exterior treatment, although, at present, it provides too much glass area to the north, and the kitchen windows are, of course, too low. The plan, while obviously pinched in places and somewhat clumsy in details of arrangement and room proportions, is yet based fundamentally on its livable room relation upon the important points of the compass.

DESIGN FOR A SUBURBAN HOUSE AND GARAGE OF WHITE PINE



ERNEST A. PICKWORTH, Chicago, Ill.

This house, of the center hall type, again reproduces the erroneous southern two-story porch, with an interior that is confused and crowded, while the exterior yet appears rambling in plan. Impractical corner fireplaces occur in two bedrooms; but both floors maintain a direct and close connection between front and service portions and between kitchen entry and the too small garage.

Advertising in Relation to Architecture

A Contribution by Thomas P. Robinson, A. I. A.

To the Editor of THE ARCHITECTURAL REVIEW:

Accepting, for my own part, your general invitation to contribute to the discussion on Advertising in Architecture, I beg leave to depose as follows:

Mr. Brockway takes his stand on moral ground, which looks a little as if he wants to dispense with the fine art of professional ethics as practised, and return to some primitive code. He is speaking of advertising; but to puncture the pail of ethics at all will amount to letting out the whole contents, and then we shall have more publicity than we want. Does Mr. Brockway want to thrust into view, among others, these two general facts:

(A) That in this country nine architects of standing out of ten owe their professional eminence to talents which have as little to do with genuine ability in the art they practise as the first German drive had to do with the preservation of Rheims.

(B) That the ethical code seems expressly devised to contribute toward the cultivation of these extraneous talents.

This is not to say that good architecture is not being done among us, but rather that it is mostly being done by men who have no other talents beside their ability to do it, and who, for this reason, are suppressed, under the code now operative, to the inconspicuous place of unknown assistants (called draftsmen) to the men of other and more numerous abilities.

Now I for one have no objection to a primitive code, but I submit that the return to one must be brought about gradually. To jump at once into a policy of simple honesty of procedure would land us in much the same sort of confusion as attended Pharaoh's Army (since Mr. Brockway cites Scripture) when they attempted to follow the Israelites through the Red Sea.

Consider this with reference to advertising alone. It is proposed that we publish our buildings at our own expense, as soon as the news value of them has been exhausted. Mr. Brockway does not say this in so many words, but it seems a fair deduction from what he does say. What would be the various reactions to such a method? Heretofore the expense of this has been born by the tradesmen and publishers. Presumably these have got value received for their money. What are they to conclude if we suddenly give them this something, for which they have previously paid, for nothing? Or are they to be refused the use of our work altogether, that we may go into the publishing business ourselves? Will the procedure not undermine their entire economic convictions and throw them into a state of mental chaos, out of which they can hardly emerge to serve architects and architecture with their wonted efficiency? And what of our clients, our source of revenue? What man about to build will take so obvious a bait as a house printed at the expense of the architect? Will it not weaken his settled conviction as to the proper modesty of an architect? And will he not be likely to seek out an architect who has never published anything at all? The ultimate result of this would be that we should guard our goods as we do our treasures in heaven, and we should then become famous in proportion as we were obscure.

But most of all in importance, what would be the immediate effect of paid advertising upon those among us who have been trying by all the means in our power to get it for nothing? Out of our efforts there has been developed a new, fine art of salesmanship for work in which, under the code, salesmen are not allowed. We have perfected a method which is as intricate as psychology can teach it to be, and which operates with the ease and seeming bland simplicity of a child's smile. Some of our leading salesmen might even succeed at insurance. Now comes Mr. Brockway, proposing to substitute a pay-as-you-enter method for this highly developed art. We are to discard all we have learned in surviving the fittest, and buy our way into notice — *if we have the money*. Unfortunately many of us have not, and we quite naturally holler when we are told to give up our only means of livelihood and give place to the man with the dollars. We never expected to succeed in architecture by our architectural abilities alone, no matter how great these might turn out to be.

We perceived early in the game that certain kinds of talents were successful as applied to architecture; for instance, it is an excellent thing to be able to write verses for a client, or to be a friend of friends of the great, or to be a good organizer and exploiter — to have a grandfather or turn writer, or have some sort of a personality. We argued that other things, if not too nearly related to the profession, might do equally well. We devised something of our own perhaps, which we are not telling, for the simple reason that it might be bettered by better men. Suffice it to say, that Mr. Brockway makes a suggestion which goes to the bone of our method, and we perceive that if he is to have his way we shall speedily be stripped of all but such as remain of our architectural talents, which amounts to saying that we shall live out as draftsmen and be on the street at forty.

An offensive, as we learn from the war, can be successfully met only by a counter. I suggest to Mr. Brockway, who makes out his case for competency, that he amend his motion so that it shall strike at the heart of this publicity matter, and that without alienating those of us who are dependent on round-about ways. Two methods occur to me, either of which might bear results, and many others are likely to be forthcoming before the business has been settled.

1. Why not organize the extra architectural talents (before mentioned) of the individual members and apply these to the good of the Institute as a whole? I believe most of us have been honest enough to assume that greater publicity for Institute and Institute members is desirable. We have differed only as to means by which to achieve this. Some of us want to pay for it, some of us don't; but none of us, as a matter of fact, does pay for it. If Q—— has a method which brings himself into notice, might n't this be so adapted as to do the same trick for us all? And similarly with others of our good salesmen. There would be certain difficulties to be overcome. In the first place, Q—— might n't want to divulge. But we have ways of coercing him; for one, we could establish a precedent. A general meeting might be called at which several of our philanthropic members should give testimony in work getting. If this were done insistently and with a bang, though it might frighten some of us, for most it would make as firm a precedent as time itself could do. We should follow the leaders, Q—— along with the rest. To be sure, he might n't tell the truth, but he'd have to tell something, and his invention might be as good as his practice. Of course we could n't expect to get the ideas of our best advertisers, who perhaps have a right to think the whole procedure unethical; for they themselves have achieved that degree of artistic excellence in publicity work where they have fooled themselves and don't know they are advertising at all. Nevertheless, we should gather enough material to warrant the founding of a central publicity bureau at Washington. The Octagon need n't diminish its dignity, for, of course, the bureau would be in charge of an architect.

2. Why not make the *Journal* over into an organ of publicity in itself? This would necessitate certain changes of policy, editorial and financial. The contents would tend to become readable for the public, and might approach as a model in this respect another "Journal" which goes to our homes. After all, there must be some generally interesting things to be said about architecture. If it is thought undignified to be interesting, it may be suggested, as a compensating factor, that by this means we are not losing our dignity, but merely shifting it from the editorial to the financial side. A popular magazine, by commanding an audience, would command at the same time the support of legitimate and extensive advertising. It does n't take a publisher to know that a subscription list of half a million is more attractive to an advertiser than one of perhaps a thousand. Purely professional matter could be sent out as leaflets with no advertising at all. As the *Journal* now stands, it is thought in some quarters to be a kind of architects' toy — fine enough in itself, and legitimate also, if *only* the architects paid for it!

Very truly yours, (Signed) THOMAS P. ROBINSON.

The Architectural Review

New Series, Volume IV, Number 8

Old Series, Volume XXI, Number 8

AUGUST, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President

Henry D. Bales, Treasurer

Frank Chouteau Brown, Editor

Publishing and Subscription Office

144 CONGRESS STREET, BOSTON

Advertising Offices

ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK

58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

IN studying this group of two-score house designs it proves interesting and instructive to note certain general tendencies to be discovered by an analysis of the various houses reproduced. The prevailing "mode" seems to be for the living and dining room to adjoin each other, extending entirely along the southern front. Where this can be obtained without undue sacrifice of the remainder of the floor plan, it makes a cool and pleasant arrangement which, in the small house, undoubtedly adds to its apparent size and useableness.

Decidedly less interest obtains in the plan combining the conventional central hallway extending through the house from north to south, with a living room opening on one side and the dining-room and service portion upon the other. The adoption of this arrangement definitely suggests a lack of originality in the outlook of the competitor, unless he has perhaps been able to add interest by modifying it in one way or another, as has been the case in a few of the drawings shown.

Comparatively few plans indicate any recognition of the fact that the best location for the living-porch is toward the west. There are also a considerable number that ignore the opportunity or need to obtain morning sunlight in the dining-room and kitchen, thus securing a cooler outlook for these rooms for mid-day or late afternoon. There exists, of course, some difference of opinion as to whether morning sun in a bedroom is always desirable, although it is rather the individual exception that seeks to avoid this outlook that can be taken as proving the rule!

Many plans show a refreshing tendency towards a larger, more spacious and open hall, probably in justifiable reaction from the crowding of staircases and hallways imposed by clients demanding larger rooms than they can reasonably expect for the money they have available. This lack of space in the first story hall is a regrettable defect found in most small modern houses. Nothing so adds dignity and hospitality to the dwelling as a carefully proportioned and gracious entrance hall. As the first and the last glimpse of the visitor is generally limited to this portion of the house, its psychological importance in making that memory attractive can hardly be underestimated.

IT is also interesting to find so many of the houses that have, for their exterior treatment, some variation of the old Colonial *farmhouse* motive. This character has undoubtedly been avoided in recent years largely because most house-builders desire a more pretentious home than their investment justifies, and probably this new tendency somewhat snobbishly results from the fact that a few wealthy owners have more recently had the judgment and good taste to adopt this very type of house for their country or summer use!

The influence exerted by Mr. Platt's work, in plan arrangement, moulding contour, and certain characteristic and favorite features employed on the elevations, is also to be noted. While

appreciation of the best of the work done by contemporaneous practitioners is worthy of all encouragement, yet a tendency toward imitation—regrettable purely of itself—is too often merely an acknowledgement on the part of the individual designer of his inability to originate or attack the problem without unduly limiting his choice of solution by such preconceived notions,—a belief that is further established by the fact that in so many of these cases, the imitator has failed to utilize these borrowed motives with that necessary refinement and appropriateness always inherent in their original employment.

Another suggestion to the competitor would be that he study the arrangement of his ideas more carefully before attempting the final presentation of his design. A number of the competitors have arranged their work so awkwardly upon the page as to make it needlessly difficult to grasp the essential idea they were struggling to express. By so doing they were merely handicapping their own chances for final consideration by the judges.

Any thorough analysis of these drawings suggests that most of them would benefit from the designers making a more careful study of plans and elevations at a larger scale, before reducing them to the somewhat small size required by the program. Such a study might prevent the service ell occasionally appearing on an elevation at one size and on the plan at another—of approximately half its area! It might further assist in arranging the staircases; assuring sufficient width, and practicable headroom for each!

JUDGING from the drawings reproduced in this issue it is to the younger architect starting in practice, or the architectural draughtsman as yet unknown as an architect, that we must look for the most distinctive and most interesting low cost house designs. It is a regrettable fact that many architects—some even among those of established reputation—are content to conduct their business along lines that cannot help but produce in their work a sameness or monotony of effect. Many, without apology or pretense, continue intentionally to reproduce a particular type of house again and *again* and AGAIN, until their clients, making a circuit of adjacent suburbs, find their own homes repeated along almost identical lines a dozen—or more—times. Some clients there are who accept this as a subtle and delicate complimentary tribute, while others as violently protest! Suffice it to say that these architects soon become known and this tendency noted, and that they probably do not impose upon their local public very long without being found out and very correctly numbered.

Other architects as unblushingly strive to base each new problem as nearly as possible upon some preceding plan, beginning to think along those lines as soon as the new commission begins to suggest or recall the old; and so the inevitable result is again a duplicate, not only of plan, but even, *quite* as probably, of elevation as well! The wildest and most daringly original idea ever entering their minds extends perhaps to the combination of an exterior of one house with the plan of another. This tendency too, makes for monotony of appeal, besides a conventional and commonplace plan; and the architect practicing either of these methods does little to maintain his responsibility to the community of giving of the best of himself, and treating each new problem so as to draw out the utmost of individuality and interest of which the surroundings—or the clients!—are capable.

It is well for the beginner in his profession to remember that those architects who have made themselves finally and acknowledgedly successful, in *any* line of architectural work, have done so only because they have seized upon every opportunity to make the utmost individual and distinctive design out of each and every problem that came to them to be solved. While many clients may, in the first place, have very similar ideas for the plan of their home, it yet rarely happens that the type of plan they have in mind is entirely appropriate to the kind of lot they have selected, and no architect is true to his best self or to his best ideals if he does not seize upon every unusual element of plan arrangement—every extra complication of the problem imposed by plan or site—that provides opportunities for new and individual types of treatment, in even so hackneyed and universal a problem as a *home*!

(From "The Western Architect")



Second Baptist Church
Mauran, Russell & Garden, Architects

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The Western Architect")



Bellerive Country Club
Mauran, Russell & Crowell, Architects

(From "The Western Architect")



Second Baptist Church
Mauran, Russell & Garden, Architects

THE architectural publications for July present a number of plates of excellent houses, churches, libraries, and schools, with a smaller proportion than usual of mercantile and manufacturing buildings.

The Western Architect for June is a special St. Louis number. Many of the buildings are already familiar from previous publication, but naturally could not be omitted in any attempt at a representative presentation of St. Louis architecture. Two excellent schools are shown—the Mullanphy School, by Wm. B. Ittner, and the New Bates School by R. M. Milligan. Mr. Ittner's school is so admirable, as in fact are most of his schools, that it is difficult to reconcile the design of the Missouri Athletic Association building, by G. F. A. Brueggeman and W. B. Ittner, with his school work. To be sure, the same skill of detail and appreciation of texture is found, but the club is a combination of three buildings one above another, deliberately differentiated from one another. The examination of the plans shows some justification for the design, as indicating the dining and entertaining, the athletic and the lodging, functions of the building, but we wonder if these could not have been expressed less forcibly and more successfully.

Geo. B. Post & Sons, with Mauran, Russell & Crowell, associated, are represented by the Hotel Statler, a nineteen-story building of the Biltmore type, very well detailed. The Second

Baptist Church, designed some years ago when Mr. Garden was a member of the firm, is reminiscent of Crema and Cremona, and is very well designed and detailed. The Bellerive Country Club, Colonial in type, is also excellent, though the lantern is somewhat large and more of the white of the central mass could, we judge,

have been carried into the wings. La Beaume & Klein are represented by two designs, both good: the Methodist Orphanage Home, of simple Colonial character, and the residence for Charles Rice, whose walls, so far as can be judged from the reproduction, are a very successful example of texture in ledge or rubble stone. The dignified Art Museum, by Cass Gilbert, built at the time of the St. Louis Exposition, in 1904, is shown by a small illustration, which proves that the building loses nothing as the years go by. There are two other monumental, classic designs, both by Isaac S. Taylor. One, the Jefferson Memorial, is well studied in its proportions, but the other, the Municipal Courts Building, is not so good, having somewhat the heaviness of touch of the Brussels Town Hall. Eames & Young's Boatman Bank Building has too many horizontal motives. The Whittemore and Mallinckrodt residences, by James P. Jamieson, are moderately successful, but the views of the latter do not give opportunity to judge it fairly. The same is true of the Faust residence, by T. P. Barnett & Co., in general scheme a dignified and simple Renaissance palazzo. Bar-

(From "The Western Architect")



Mullanphy School
William B. Ittner, Architect

(From "The Western Architect")



New Bates School
R. M. Milligan, Architect

(From "The Western Architect")



Jefferson Memorial
Isaac S. Taylor, Architect

(From "The Western Architect")



Municipal Courts Building
Isaac S. Taylor, Architect

(From "The Western Architect")

Charles M. Rice, Residence
LeBeaume & Klein, Architects

(From "The Brickbuilder")

Needham Public Library
Needham, Mass.
James H. Ritchie, Architect

(From "The Brickbuilder")

Needham Public Library, Needham, Mass.
James H. Ritchie, Architect

nett, Haynes & Barnett are represented in an interesting view of the Cathedral dome.

The Brickbuilder for July has an illustrated article upon the Planning of Trade and Industrial Schools, and should have confined itself to that, without giving examples of the exteriors. It is illustrated by the School of Applied Industries, Carnegie Institute, Pittsburgh, by Palmer & Hornbostel, as monotonous as a checkerboard; by the Wentworth Institute, Boston, by Peabody & Stearns, which is no better; and by the Pullman Free School of Manual Training, by C. Frank Jobson, which is worse, as it has a chaotic central motive. The William Penn Hotel at Pittsburgh, by Janssen & Abbott, is of the New York Yale Club type, well detailed and with simple and well proportioned Ball Room and Dining Room. Two theaters are illustrated: one, the Olympia Theater at New Bedford, by William Mowll, a well-designed Colonial building devoid of the eccentricities assumed to be necessary in a theater; the other, a moving-picture theater at Utica, N. Y., by Green & Wicks, of a simple, utilitarian type with excessive advertising signs. Frank Arnold Colby has a design of St. John's Episcopal Church, Laurel, Miss., with simple mass and excellent proportions and brick work. The Needham Public Library, Needham, Mass., by James H. Ritchie, is high in mass and the white areas of quoins and frieze might be less; the lantern poorly designed. The interior is good.

In *The American Architect* of July 5 the house of Louis R. Page, by Brockie & Hastings, is another example of the formal Colonial house with ledge-stone walls. Cross & Cross have an alteration job, apparently a New York brown-stone

front which has been converted into a simple but distinctive Colonial façade. Their garage at No. 407 Park Avenue is also well designed, but should house a superlative car. In the issue for July 12 an extremely interesting studio and garden, designed by Dühring, Okie & Ziegler, for the Willet Stained Glass Studios, at St. Martins, Pa., which shows most delicate sense of design. Two detailed views of this same garden will be published

later in the REVIEW. Brinton B. Davis is represented by work in Atlanta, Ga., Paris, Tenn., and Louisville, the best of which is a very good formal Ionic portico to the building of the Board of Church Extension, Louisville. The house at Great Neck, Long Island, by Palmer, Hornbostel & Jones, is a rather heterogeneous compilation. In the issue of July 19 there are interesting studies for the Second Church of Christ (Scientist), Germantown, Pa., by Day & Klauder, and a mortuary chapel by Donn Barber, for Mountain Grove Cemetery, Bridgeport, Conn., which has an admirable gateway and a spire reminiscent of Sir Christopher Wren. The issue of July 26 is devoted to very nearly

the same detailed drawings and views of the new Technology Buildings that we published in our June issue.

In *Architecture* for July we find Peabody, Wilson & Brown have put much of the charm of the old work into the estate of J. B. Thomas, Middleburg, Va. One criticism is that the interiors might be simpler. Caretto, Forster & King are also represented by good houses, that for Mr. Alfred D. Childs being best.

In *The Architectural Record* for July was published a house entirely of fireproof materials, designed by Bowen Bancroft Smith for Mr. Schuyler Schiefflin, Monroe, New

(From "The American Architect")

Garden, Studio of Willet Stained Glass Co., St. Martins, Philadelphia
Messrs. Dühring, Okie & Ziegler, Architects

(From "The Brickbuilder")

St. John's Episcopal Church, Laurel, Miss.
Frank Arnold Colby, Architect

(From "The Brickbuilder")

Moving Picture Theater, Utica, N. Y.
Green & Wicks, Architects

(From "The Brickbuilder")

Olympia Theater, New Bedford, Mass.
William L. Mowll, Architect

(From "The Architectural Record")



East Front — Brookfield, Chestnut Hill, Philadelphia
Wilson Eyre & McIlvaine, Architects

(From "The American Architect")



Alterations and Addition to
No. 414 Madison Ave.,
New York
Messrs. Cross & Cross, Architects

(From "The Architectural Record")



South Front — House of Schuyler Schieffelin, Esq., Monroe, N. Y.
Bowen Bancroft Smith, Architect

York. In the article accompanying the illustrations it is compared to a "hill villa in Italy." There is too much effort towards this end. The windows are too many and of too different shapes. In the photographs, the tile details of the interior walls seem spotty, but probably this is not the case in reality but is due to the failure of the camera to hold color values. The Santa Gertrudis Ranch House, Kingsville, Texas, by Adams & Adams is heavy in its masses and details. "Brookfield," Chestnut Hill, Philadelphia, by Wilson Eyre & McIlvaine, has the charm of Mr. Eyre's poetical temperament and his skill in composing geometric solids. The interiors are beautifully detailed, but the library ceiling pattern is too large in scale. Mr. Kelsey's Haddington Branch of the Free Library is again published with detailed drawings and an article. The objection to an arch in a circular bay has already been mentioned in an earlier criticism. The delicate detail in the arch soffits is somewhat wiry, and the symbolic printers' marks have not been used quite as effectively as they are in the Boston Public Library. Professor Hamlin's "Twenty-five Years of American Architecture" is necessarily cursory, but it is appreciative, and Richard Franz Bach contributes a generalistic but good article on "Church Planning in the United States."

The Architect for July publishes its most interesting illustrations in the advertising pages (this is not an adverse criticism).

(From "Architecture")



House, Alfred D. Childs, Englewood, N. J.
Caretto, Foster & King, Architects

(From "Architecture")



House, W. M. Campbell, Hartsdale, N. Y.
Caretto, Foster & King, Architects

(From "The American Architect")



Building of Board of Church Extension,
Louisville, Ky.
Mr. Brinton B. Davis, Architect

(From "The American Architect")



Mortuary Chapel, Mountain Grove Cemetery,
Bridgeport, Conn.
Mr. Donn Barber, Architect

(From "Architecture")



"Huntland," Estate of J. B. Thomas
Middleburg, Va.
Peabody, Wilson & Brown, Architects

Good Furniture for July has a "Craftsmanship" Number, the leading article being devoted to the Exhibition of Industrial Art held in Washington. The iron work, by Samuel Yellin of Philadelphia, is especially interesting. Mr. Richard Franz Bach appears as a contributor to this magazine also, in the first of a series of articles upon "Foreign Artists in French Furniture Design" which, in addition to a general introduction, treats of Sixteenth Century work. It is well written and well illustrated. "Seen in New York" describes the furniture of the Villa Rectina from Boscoreale, and also the model of Penshurst at the Metropolitan Museum of Art. An appreciative, illustrative article upon the so-called "Biedermeier" style should cause thought among the futurists and the delvers in so-called "pure art."

The *Builder* has little of special interest except the issue of June 30, devoted to the Exhibition of the Royal Scottish Academy. In a leading article in this issue upon "Architects and the War," the statement is made that "one quarter of the whole number of architects in the country, comprising with very few exceptions all capable of active service, volunteered before any question of compulsion was mooted." The British Government is criticized for not adequately utilizing the services of men whose knowledge would have enabled them to save millions on the nation's emergency building work. In this country such a failure would be too much a matter of fact to be criticized.

16
81-99
P2, 71-1

THE ARCHITECTURAL REVIEW

SOME GARDEN THEATERS

BY FRANK A. WAUGH

"SONG AND LIGHT" A COMMUNITY FESTIVAL

BY CLAUDE BRAGDON



ADVERTISING ARCHITECTURE

A FURTHER DISCUSSION OF THIS LIVE TOPIC by
ARTHUR WOLTERS DORF, H. H. KENDALL, AND MATTHEW SULLIVAN

A CONSERVATORY IN THE BAROQUE STYLE

BY JOHN RUSSELL POPE

AN UNUSUALLY SIMPLE AND EFFECTIVE EXAMPLE OF
OFFICE BUILDING DESIGN
WITH LARGE SCALE MOULDING DETAILS

FIFTY
CENTS

SEPTEMBER 1916

FOUNDED 1887

VOL IV
NO IX

THE WORLD'S WORD for

 ELEVATOR SAFETY



WILLIAM PENN HOTEL
 Pittsburgh, Pa.

Architects, Janssen & Abbott

OTIS EQUIPMENT

- 6 1:1 Traction Passenger
- 2 1:1 Traction Service
- 1 2:1 Traction Freight
- 2 Electric Drum Freight
- 6 Electric Dumbwaiters
- 1 Hand Power Bar Lift
- 1 Electric Stage Lift

Much Depends

The safety, popularity, and profit of any building are all three in the hands of its elevator equipment.

Much always depends, therefore, on the elevator specifications.

OTIS ELEVATORS

show a sixty-year record of protecting property and persons.

Because Architects know this record so well, they know they are standing on safe ground in recommending Otis Elevators to all clients.

OTIS ELEVATOR COMPANY

Eleventh Ave. and Twenty-sixth St., New York

Offices in All Principal Cities of the World

PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

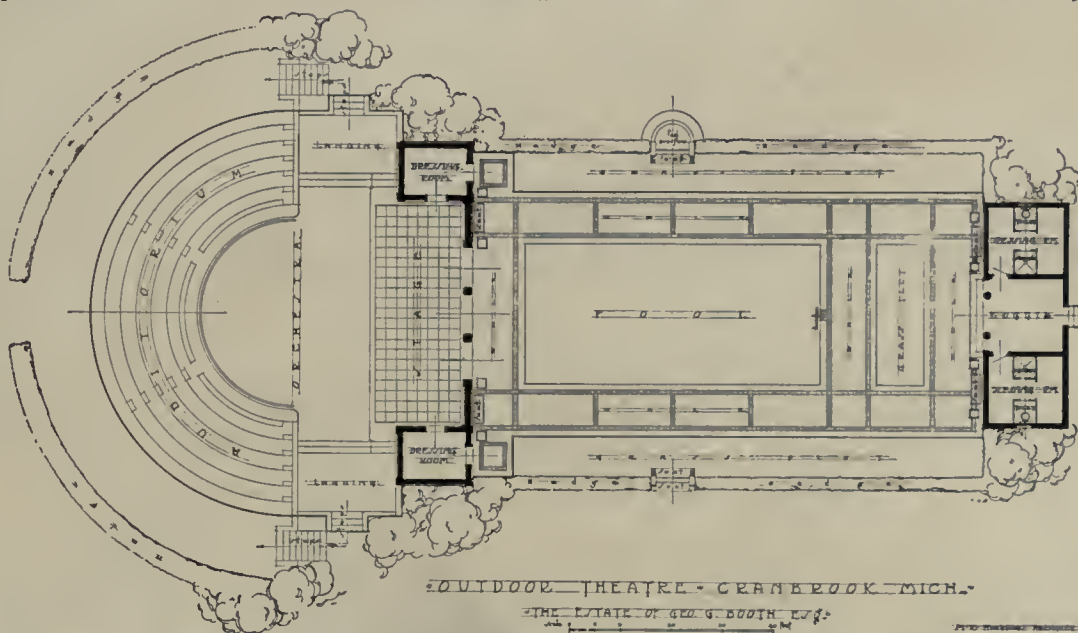
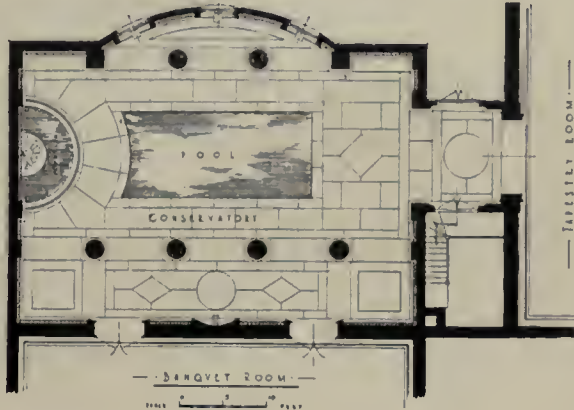
PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

THE last few years have seen a rapid development of interest in open-air theaters — informal as well as formal, private as well as public. At the present time thirty to forty such open-air theaters are being built in this country on private estates, or in college grounds and city parks. Therefore an article dealing with this subject from both its dramatic and landscape aspects, illustrated by plans, sections, and photographic views, should assist our readers by providing them with valuable reference material in regard to an as yet novel element of architectural and landscape practice.

On the architectural side, the step to actual assistance in dramatic presentation is so short that it is — or has been — taken by many whose training has helped them to the design of scenery, or to assist in details of stage management, lighting, etc. There are, indeed, not even a few of the profession who have written the books or music of operettas, or the scripts of comedies or serious dramas! Mr. Claude Bragdon has at least twice directed his distinct and individual decorative abilities, both last year and two months ago, to beautifying a music festival in the Rochester parks, and has this very month assisted in artistically lighting a similar performance given in Central Park, in New York. Therefore our secondary article, showing the application of Mr. Bragdon's theory of geometric ornament — already explained to our readers — to the decorative lighting treatment for such an outdoor performance, is as timely as it is supplemental to our leading article.

Finally, this issue contains the first article — or, rather, the introduction to a short series of important and practical articles — by Mr. Daniel Paul Higgins of Mr. John Russell Pope's office, under the general



title of "The Business of Architecture," and another page of communications on the topic of "Architectural Advertising." The publication of this interesting series of letters will be continued at least through our October issue.

Our half-tone plates this month include the new conservatory recently added by Mr. John Russell Pope to the John R. McLean residence at Washington — among the very few successful attempts at reproducing anew in America the spirit and flavor of Baroque Italian work that, at its best, was of great interest and virility.

Mr. Pope's effort at reviving this style has been so successful that these pictures might easily be photographs taken in a hillside garden behind some Genoese villa, in one of the half-grotto, half-conservatory features often built into the ascending slope. We accompany the photographs by the above key plan, showing the arrangement of the conservatory and its relation to the rest of the house — itself an earlier, and most successful, alteration by Mr. Pope. The plates also supplement the theater article by showing some photographs of the new theater on the Booth estate, at Birmingham near Detroit, Mich., including a swimming-pool and dressing-rooms, besides other views of the house at Swampscott, by James H. Ritchie, of which the exteriors were published in July.

Our line plates contain a novel solution of a schoolhouse problem, adapted to an unusual set of requirements, imposed both by nature and by man; and the details of a simple New York office building, that indicate how even so ordinary a problem can be given dignity and beauty by a feeling for refinement and restraint that all too rarely enters into our American solutions of this commonplace type of city structure.



THIS is a picture of the very ugly type of ornamental (?) lamp-post that indicates the artistic standards approved by the City Fathers of Manhattan, with York & Sawyer's new Guaranty Building in process of picturesque construction in the distance. The picture also contains a demolition, beside a structure so inconspicuous that its owners bothered not to give it any distinguishing name of its own, but, instead, off-handedly christened it the "Transit Building Annex"! Last, as it is, among a host of New York's vulgarly pretentious and "pushing" structures, although several years old it has thus far escaped both public notice and architectural comment, — a statement that would be considered as highly commendatory approval of masculine standards of attire, and that is certainly worthy of consideration upon those rare and lucid occasions when it is occasionally found appertaining to the architectural garniture of a purely utilitarian business problem such as this.

Intended by the designers as the simplest possible screen for the building's construction, with perhaps somewhat too little attention bestowed upon the proportion of the window openings (and perhaps somewhat too much consideration to the possible foreshortening of the upper frieze when seen from the street beneath), this building nevertheless helps to achieve practically the highest notch in genteel efficiency; in obvious and direct simplicity, far too seldom found inherent in architecture of the present day; and a rare jewel indeed in pretentious, pushing, grandiose, vulgar old New York! The simplicity of the mouldings is better shown in the detail sheets of working drawings, and we have added this very unsatisfactory photographic view merely to express the composition and general effect of the whole.

Neither drawings nor photographs indicate the full delicacy of detail of the first two stories, and the bronze grilles holding the shop front glass. The marble tones in nicely with the limestone; and even the bafflingly irregular entrance hallway is dignified by its carefully thought out moulding contours and the quite charmingly flat delicacy of the modeling of the plaster ceiling ornaments and the other carved and moulded architectural details.

We have chosen this building to reproduce for its lesson of simplicity and restraint, believing that whatever fails of notice on the streets of New York is quite worthy of consideration and study elsewhere in North America — although we realize that those who fail to give time to comprehend the virtues of this design are quite equally likely to pass our plates by without recognizing or appreciating these inconspicuous merits!



Detail of Front Elevation, The Wheeler House at Orford, New Hampshire. It is believed that this house—a full front view of which was shown on page 11 of the July Monograph—was designed by Bulfinch.

ALL woods have certain uses for which they are especially adapted by reason of the peculiar qualities and characteristics which nature has given them; and on their proper selection for these uses, hinges the whole problem of economy in wood construction.

Three centuries of experience in this country have demonstrated that no other wood lasts so long or gives such satisfactory service as

WHITE PINE

for outside finish lumber—siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings; and other outside requirements, *not* including shingles.

If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

Representing
The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and The Associated
White Pine Manufacturers of Idaho

WHITE PINE BUREAU,
1942 Merchants Bank Building, St. Paul, Minn

The Architectural Review

Volume IV (Old Series, Vol. XXI) September, 1916 Number 9

Some Garden Theaters

By Frank A. Waugh

Professor of Landscape Gardening, Massachusetts Agricultural College

IN order to approach the problems of design involved in the garden theater, it is essential to secure first a clear idea of the uses to which the theater will be devoted. Some confusion on this primary point appears to exist in the common mind.

The very first principle to be laid down is this: produce in an outdoor theater only such entertainments as can be presented there to better advantage than in the indoor theater. This rule should be interpreted to apply both to the performance and to the audience. Those in attendance must be at least as comfortable and as well provided for in the outdoor theater as they would be indoors, and the performance must be such that it is artistically more effective in the outdoor setting. If a play can be given better on an indoor stage, or if the audience can be better accommodated in the indoor playhouse, it is always a great mistake to attempt to take the performance out of doors.

Yet there are many types of entertainment which fit admirably into the outdoor theater. We may remember that the great Greek drama, in both its earlier and later forms, was performed under the open sky. The original Shakespearian plays were enacted sometimes without a roof, and always without modern scenery and stage settings. Even to-day we have a revival of certain Shakespearian plays in outdoor acting. So, too, we have a modern revival of pageantry, which presents the same problems, though in a somewhat specialized form. The greatest development of the day in the dramatic field is,

of course, the moving-picture show; and it is well to observe that the movies already have provided themselves with outdoor theaters for summer purposes in a large number of cases.

However, the materials which seem characteristically suited to the garden theater are simple and intimate plays, simple masques, pantomines, children's dances, folk-dances, ballad singing, certain types of music, and, in some cases, photo picture plays. Much of this material remains to be developed, but it is clear that it can easily be made available should the present tendency toward outdoor theaters strike the popular fancy.

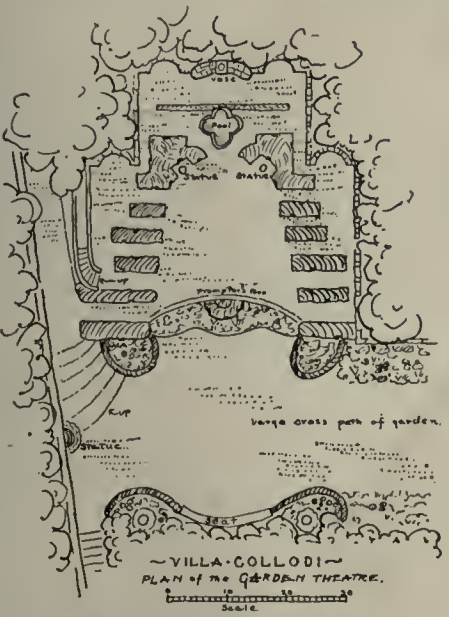
It is quite clear, even at a first glance, that these materials for outdoor performance, and consequently the outdoor theaters themselves, can be classified into about three groups. These are:

1. Simple plays, masques, dancing, ballad singing, and certain kinds of music, all somewhat refined and delicate in detail, suited to small audiences and requiring compact and intimate surroundings.
2. Pageantry, requiring very large stage spaces, and accommodations for large companies of spectators.
3. Large spectacles of various kinds capable of presentation to large groups, such as some photo plays now being given in the larger aërdromes; big plays with mass effects of costume or movement, and large musical performances, e.g., concerts by military bands. While this group includes a rather miscellaneous list of materials, it presents a separate set of problems to the designer who would provide for any of these entertainments.

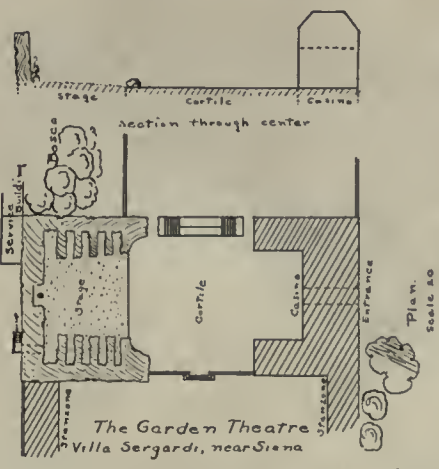
My own study has been given primarily to the problems in group one, and the following discussion of the ques-



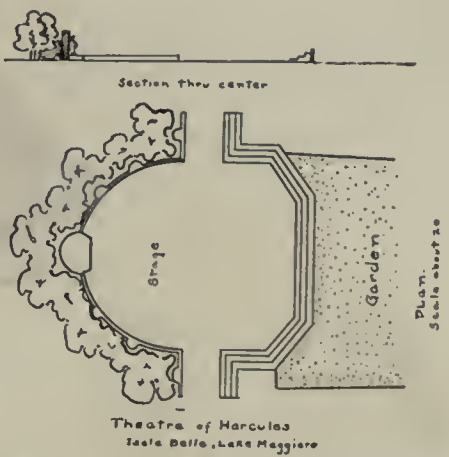
Theater Stage, Villa Sergardi, near Sienna



Plan reproduced at scale of thirty feet to the inch



Entire theatre about 3' above ground level Stage slopes up toward background Statuary at center back Theatre located near and reached thru the Parterre Plan reproduced at scale of forty feet to the inch



Used as the terminal feature of a rectangular garden. The back of the stage is an elaborate wall, with niches for statuary. A large statue of Marcellus occupies the center of the background stage raised about 4'. Plan reproduced at scale of forty feet to the inch

tions of design is based on the special requirements of the garden theater. Let us take up first the question of dimensions.

SIZE

Structurally and artistically it would seem to be necessary that the outdoor theater should be compact and intimate. If the place is large and open, the performers and spectators being separated by considerable spaces, then the burden upon the performers of reaching the auditors becomes altogether too great. This difficulty is both physical and psychological. The way to overcome it is to contract the size of the theater, to bring the audience and performers closely together, and to give the place a strong feeling of enclosure and privacy.

It seems fair to estimate therefore that the garden theater, to be successful from an artistic standpoint, should not undertake to care for audiences larger than 300 or 400. Even better artistic results can probably be secured in most situations by cutting the auditorium down to accommodate not more than 200. Generally speaking, however, we may look upon 500 as the maximum.

ENCLOSURE

Nearly all outdoor theaters are used at times for paid performances, and in such cases it will be necessary to enclose a theater against unpaying intruders. Such an enclosure can usually be made with woven-wire fencing, which can be introduced in such a manner as to be wholly invisible, or at least unobtrusive. The wire netting can be woven full of greenery with good effect and without much trouble.

This is wholly a practical matter, but artistically the sense of enclosure is even more important. The theater must be secluded and private. It cannot be open to all the world without inviting a wandering attention on the part of all auditors. Even if the visitors have such self-control as to enable them to concentrate their attention defi-

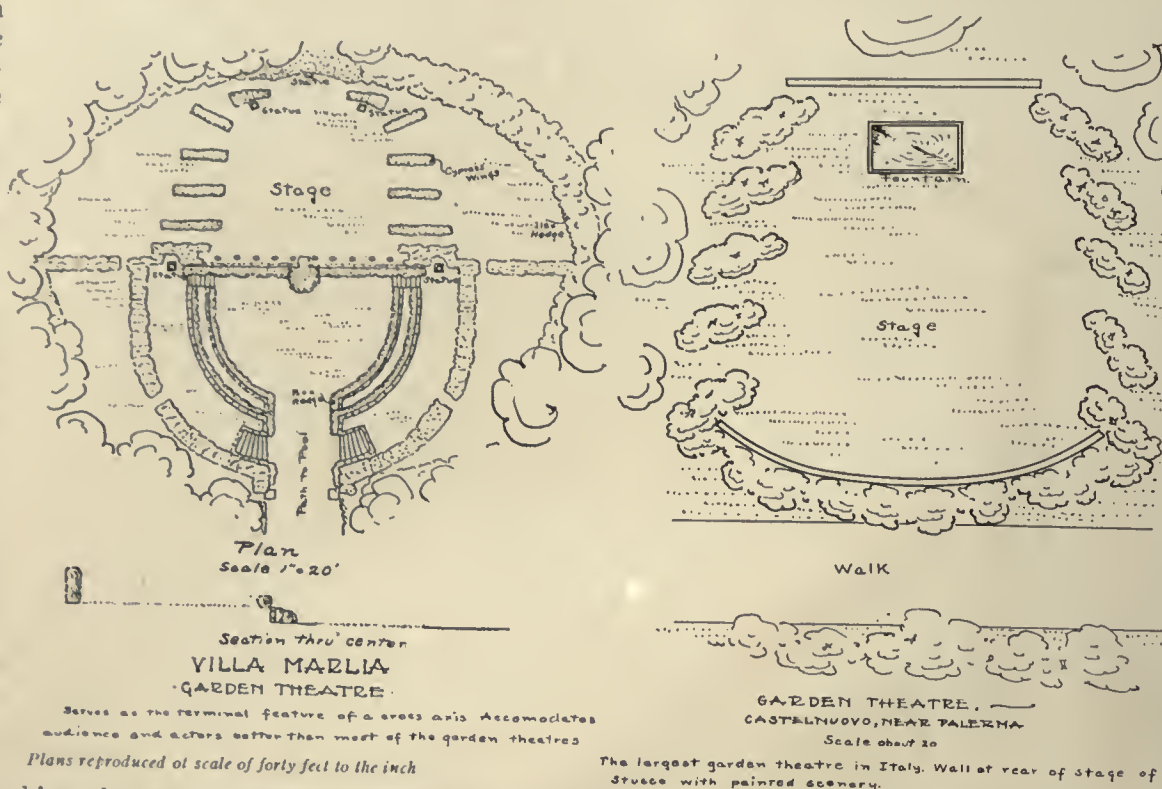
nately upon the stage when other interests are visible outside, it is still exceedingly important that the audience as well as the performers should feel a sense of intimacy and personal relationship fostered by the privacy of the place. Such a psychological condition is necessary to the best results. It is obvious that the best methods of securing this privacy, from the standpoint of landscape architec-

ture, are to be found in the employment of trees, shrubs, and hedges. Large tree masses are most generally useful. Straightly trimmed hedges, with severe outlines and monotonous color masses, can certainly be made very effective under some conditions. Since it is the purpose of all these plantings to supply first the background for the spectacle and second a quieting enclosure, the simpler and more monotonous compositions are the better. A vigorous lively composition of brightly colored foliage and broken sky-line would be highly unsuitable.

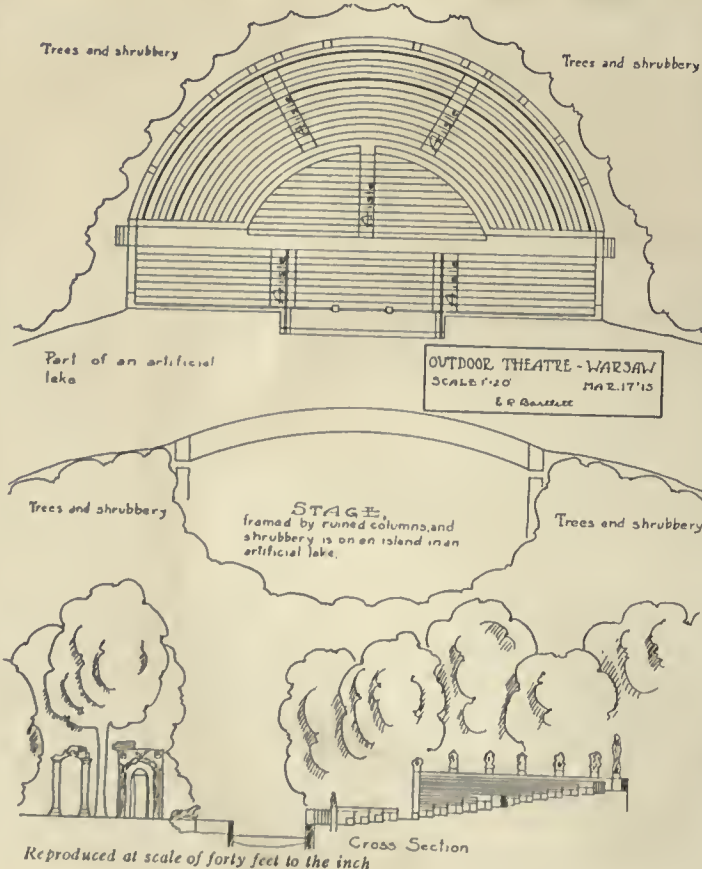
One other point, however, needs to be carefully considered in reference to this problem of enclosure. It hardly seems necessary to speak of the question of ventilation in an outdoor theater, and yet, as a matter of fact, this is often decidedly important. The outdoor theater attracts people during the hot summer months largely with the idea of its coolness. There should be, therefore, a free circulation of air throughout the auditorium. If there is any summer breeze blowing the audience is entitled to the benefit of it. Undoubtedly a strict and solid enclosure of the place for purposes of privacy is likely to interfere with this very desirable air circulation. Perhaps some compromise of the two requirements would be necessary in certain cases.

ORIENTATION

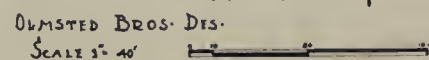
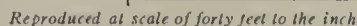
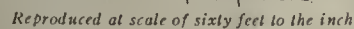
An outdoor theater which is to be used at night may have almost any orientation. As many such theaters, however, are used during the daylight hours, more especially



Entrance, Little Garden Theater, Villa Marlia, near Lucca
One of the best of its kind in Italy

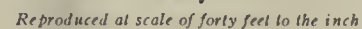
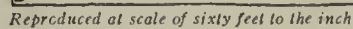


Indeed, side lighting, with the sunlight falling upon the stage at an angle of 75 to 90 degrees, undoubtedly gives the best pictorial effect. At the same time, it is not objectionable to either audience or performers. For this reason it seems desirable, as a general rule, subject to some exceptions based on topography and local conditions, to place an outdoor theater with its axis approximately north and south. Perhaps, as a rule, the audience should be placed at the southern end of this axis, with the stage at the northern end; but this is



Wherever possible, advantage should be taken of such natural topography. However, very good results can be secured even on perfectly flat ground. In such cases some grading may be required, especially for the auditorium, though a sloping auditorium is not absolutely necessary, especially in a small theater. The stage will need to be raised to some extent even in small theaters. This may be accomplished by grading or by building a stage.

At the present time there seems to be a violent whim in the American mind to the effect that an outdoor auditorium must have cement seats. Everywhere owners of outdoor theaters are trying to provide permanent cement benches for the accommodation of audiences. Yet cement is precisely the worst material for this purpose, being, from the point of comfort, the last thing any sane visitor could wish to sit upon; and



it is equally bad from the artistic standpoint. Nothing could be less harmonious with the landscape, less pastoral, less sylvan, than rigid cement seats.

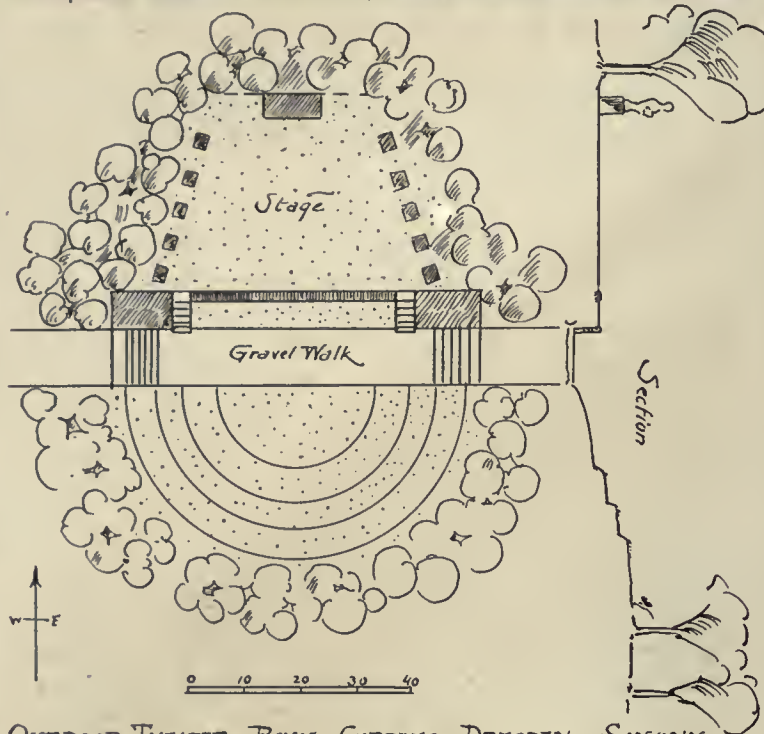
The beautiful outdoor theaters of the old Italian villas mostly depended upon grassy terraces for the accommodation of the audiences. Such a terrace, which can be kept sufficiently dry, is perhaps the ideal seating arrangement for the audience in an outdoor theater. Even if the grass is not very good, the banks will still serve, as they may be covered with mats of one kind and another.

Indeed, the development of such comfortable home-made seating facilities becomes a very interesting problem in artistic design. In case of an outdoor theater, surrounded by pine trees, for example, it would be an artistic touch to cover the terrace seats with dry pine leaves. This would be entirely satisfactory also from the standpoint of comfort. In other cases mats could be provided woven from corn-husks, rushes, sweet-grass, or other native materials.

Probably the most generally satisfactory provision, however, will consist of wooden seats. These should be made of rough sawed lumber, not dressed. In some cases it will be found possible to leave a considerable portion of the bark on timbers that have been sawed for this purpose. Or the logs can be split in half, turned with the flat side up, leaving the bark on, thus securing a first-rate rustic effect. In any circumstances the seats should be very simply and unobtrusively designed, always substantial, and never seeking an ornamental effect. The sawed surfaces should be stained with gray or brown neutral stains, weathered gray being probably the



Open-air Theater at Art Exhibit, Vienna. Franz Lebisich, Architect



OUTDOOR THEATER, ROYAL GARDENS DRESDEN SAXONY

Pace Survey July 7 1910 by FAY.



Open-air Auditorium and Stage for St. Louis Pageant

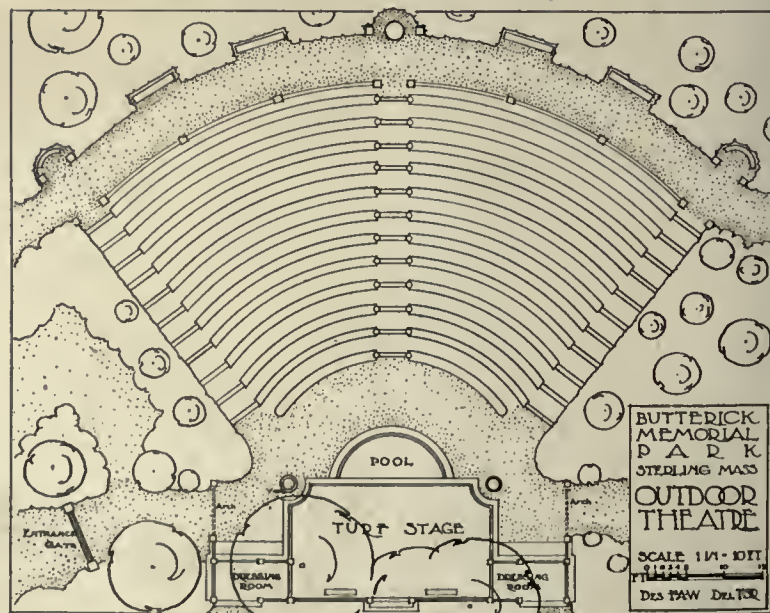
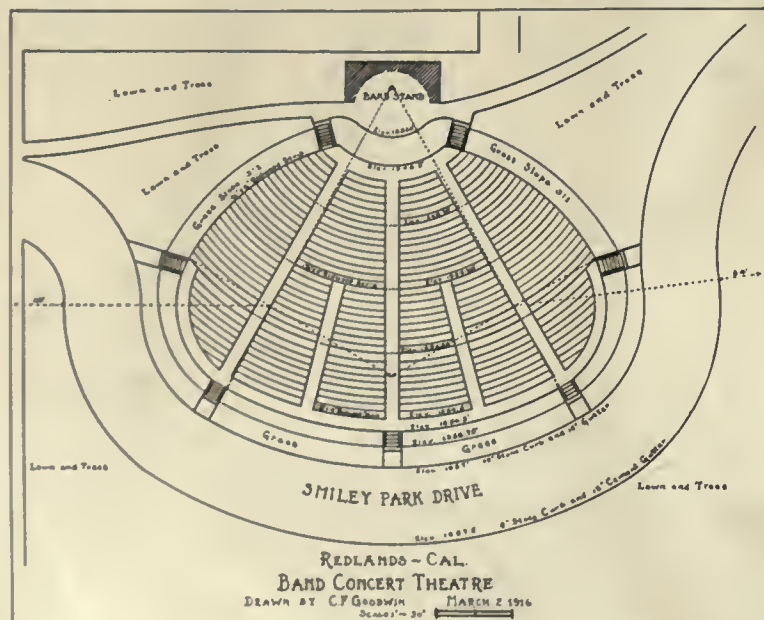
best color of all. In some cases a dull green could be used, harmonizing with the surrounding foliage; in other cases a brown, harmonizing with the bark of standing trees.

THE STAGE

Very roughly stated, we may say that a stage space 15 by 30 feet will be suitable for most small garden theaters. This space should preferably be grassed. Where grass cannot be grown, a smooth earth surface will be best. This may be strewn with pine leaves or some similar local material. In some cases a platform built of lumber may seem desirable, though such an artificial structure should not be introduced unless entirely necessary. In more elaborately designed theaters a stage platform may be made of brickwork. But under no circumstances should the stage treatment be gaudy or conspicuous.

The stage should present a definite background. In general, this should be of a somewhat monotonous, neutral and inconspicuous character. We should understand that this is a background and not a part of the performance. It should be so designed as not to distract the attention of those in the audience from the singers or actors appearing before it.

Furthermore, this background should complete the view. There should not be openings through which the eye can wander to interesting scenes beyond the stage. It is important that this stage arrangement should be such as to assist those in the audience in concentrating their thought and attention upon the performance instead of diffusing it to other things. This principle is frequently disregarded in the design of outdoor theaters. It is very often

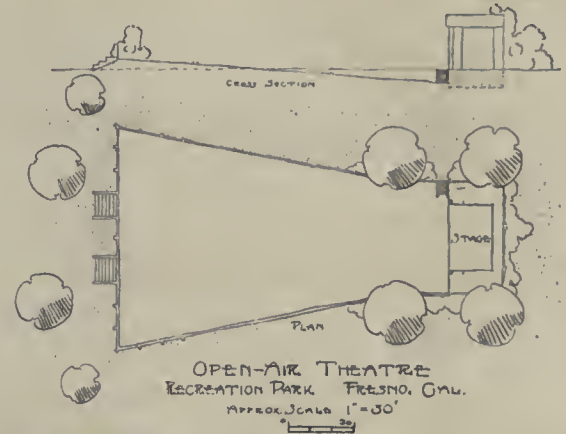
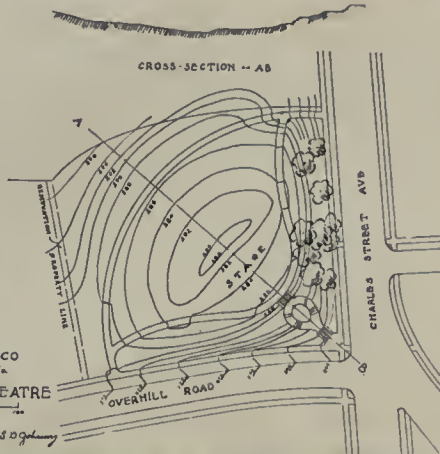




Open-air Theater belonging to R. R. Conklin, Huntington, L. I.



Open-air Theater, Camp John Hay, Manila



assumed that the audience will be pleased with a fine development of landscape; for example, a splendid outlook which they may see from their seats in the auditorium. Yet an outdoor theater, [however, is not primarily for viewing the landscape. If there are splendid landscape views to be revealed they should be shown from vantage-points outside the theater, perhaps from the lobby. But when the audience has finally taken seats in the theater itself, and the performers are ready to begin, there should be no competition of interest with what is going on upon the stage.

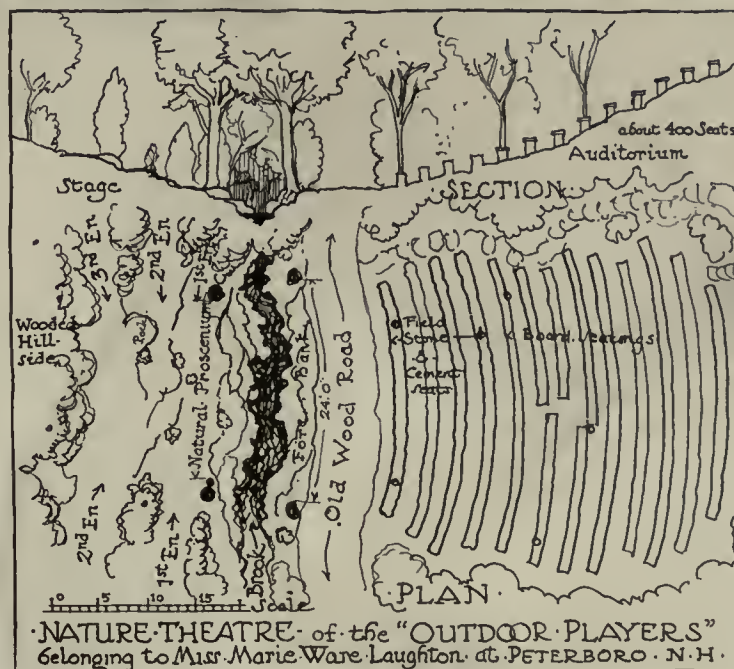
The stage should also be provided with wings such as will assist actors in moving into and out of the scene, and there should be suitable provisions of privacy for dressing-rooms back of the stage. Costuming is of great importance in many of the spectacles to be presented in the outdoor theater, and this of course requires suitable and convenient dressing-room facilities.

THE FOYER

Any theatrical performance should be more or less of a social function. Friends should meet friends and have an opportunity for greeting and conversation. In the best playhouses of the old world this is rather fully provided



Stage of Nature Theater, Peterboro, N. H., belonging to Marie Ware Laughton



for in attractive foyers, and the performance is arranged with long intermissions permitting social intercourse. Whatever may be the situation regarding dramatic or musical performances in ordinary theaters in America, certainly attendance upon an outdoor performance ought to be distinctly more of a friendly social function than attendance upon a paid performance in a Broadway playhouse. Every one must recognize the superior social advantages of the outdoor theater. This can best be provided for by one or two definite foyers or promenades in connection with the theater plan. They would naturally be placed outside the regular auditorium space, and may be nicely developed in connection with hedges, screens, or similar features. If there are pleasing outlooks to neighboring scenery they should be presented from these foyers and excluded from the auditorium itself.

THE PROSCENIUM

In the outdoor theater, there is, strictly speaking, no proscenium; but while the picture is not so definitely confined by a hard and fast outline, there should be an even more graphic and effective picture presented to the eye. The outdoor theater stage should be quite superior in its



Players' Green, Grounds of Mr. J. Jensen



Arrangement of Orchestra Pit, Open-air Theater, Vassar College



Stage, Garden Terrace Theater, Yankton

PLAYERS' GREEN
Mr. J. J. Jensen del. F.A.W. del.

0 20 40

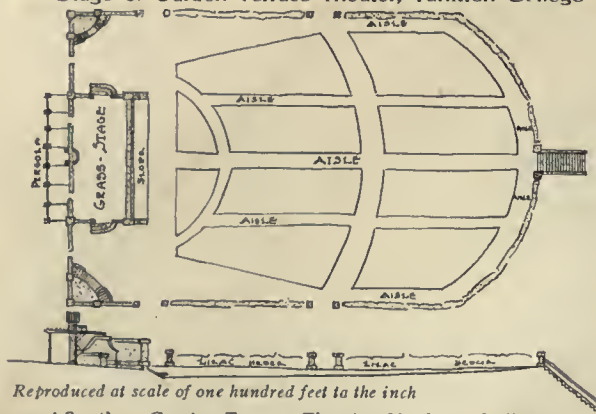
pictorial effect. As we have already suggested, this should not be assertive and gaudy, so as to compete with the performance on the stage. We have also already suggested the technical requirement that the stage picture should be closed and never left open to distracting vistas. Whether it should be definitely formalized or not must rest with the taste of the designer. Undoubtedly some outdoor theaters should be rather distinctly formal. Others should be distinctly informal. Whenever a more or less formal type of design is adopted it should be emphasized in the treatment of the stage.

In dealing with the stage picture we come naturally to the idea of movable scenery. We are so accustomed to having drop curtains, painted scenes, and movable stage effects in our indoor theaters that it is hard to do without them in the outdoor theaters. In general it may be said that wherever possible they should be entirely abandoned. It is of course possible to have movable backgrounds and even some stage scenery on an outdoor stage, but everything of this kind should be undertaken with the utmost caution.

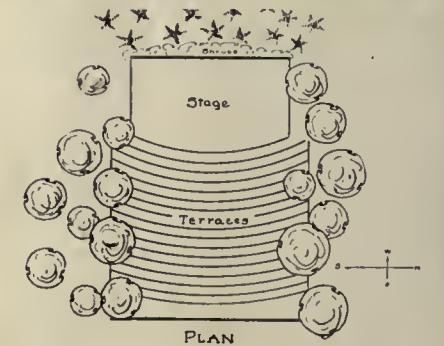
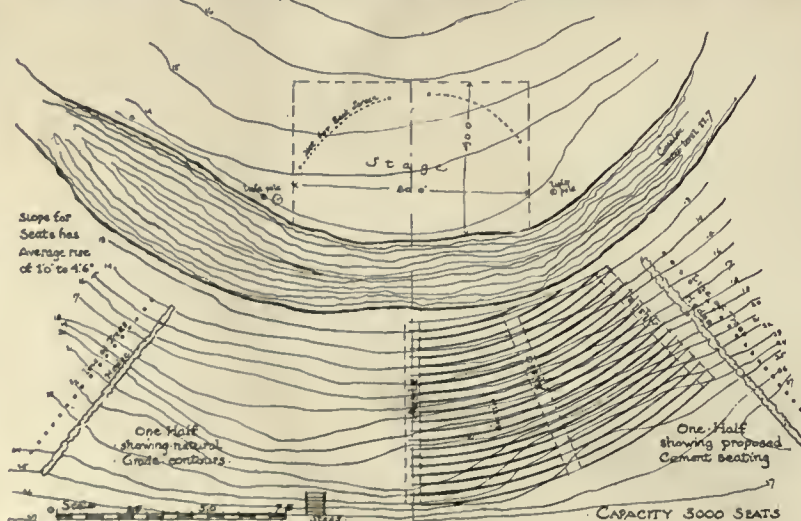
Perhaps the best that could be done with movable backgrounds would be to present different color-schemes or tone-pictures. Thus one performance might require a



Stage of Garden Terrace Theater, Yankton College



Plan and Section, Garden Terrace Theater, Yankton College

Stage and Auditorium, Bankside Theater, University of No. Dakota, Grand Forks
THE "BANKSIDE" THEATRE - UNIVERSITY OF NORTH DAKOTA - NO DAKOTAOUTDOOR THEATER
Mt Holyoke College Scale 1" = 20'

bright, cheerful color-scheme, while another might prosper better with a dull, somber background. Movable lattice-work screens, into which can be woven cut foliage, or even cut flowers, would make changes of this kind practicable. Every sort of painted scenery, artificial backgrounds, or wings should be rigidly excluded. In all cases it is better to be extremely cautious and to remember that simplicity is the ideal of all art, and especially of the garden theater.

FURNISHINGS

Aside from what has already been spoken of, the outdoor theater does not need many furnishings. Some very simple vase forms or painted columns may be desirable in setting off the stage or in marking the entrances and exits. The old Italian theaters nearly always introduced marble statuary. Such furnishings, however, do not seem especially suited to American outdoor theaters, both because we are unaccustomed to them and because we do not have good material available. It hardly needs be said that all such decorations should be extremely simple, and should be fully weathered. Any newness or rawness will be fatal to good effect.

A rather frequent technical device has been a pool or strip of water in front of the stage. This may have a very

attractive effect in some cases, especially when the stage is lighted with flambeaux, so that the stage lights are reflected in the pool for the audience. In general, however, such a pool serves to mark a separation between the audience and the performers, and for this reason is undesirable in the smaller and more intimate garden theaters.

While speaking of furnishings, it may be worth while to say a word in favor of attractive entrance gateways. A garden theater should have a garden gate or entrance, and any designer will find ample play for his imagination at this point. While elaborate and distracting ornamental effects within the theater are undesirable, the gateway might very properly be given a much more florid treatment.

LIGHTING

Evening use of the garden theater of course involves some method of lighting. The universal temptation is to run in a wire and use electricity. The inartistic decorator may even try to get "ornamental effects" in electric lighting.

The electric light, however, is so clearly artificial, and so suggestive of the indoor world, as to be distinctly inappropriate to the sylvan theater. In some cases it may be the best that can be found, when certainly it should be made as inconspicuous as possible. If a wholly indirect system of lighting is employed, no

THE illustrations to Mr. Waugh's article show the gamut between the "Players Green," page 166, the simplest and most informal landscape arrangement, providing merely space raised above an informal auditorium, with an attractive — if still informal — background for a few singers or dancers; or the even more rustic natural stage at Peterborough (page 165), where a brook is the stage boundary, and trees on either side the opening frame it with a beautiful natural proscenium; or the Bankside Theater in North Dakota (page 166), with a stage equally adaptable to dramatic performances or small pageants. Still other informal types of landscape treatment characterize the sloping grounds of the Vassar College Auditorium, also on page 166, or the more regular Greek arrangement pictured upon this page.

Against such backgrounds rustic and informal performances are required; or, if it demands just such a natural background for setting, the drama can be itself of more conventional form. Even level land will take a theater as at Fresno, Cal. (page 165), where the stage could be as formal and architectural as in the German theater, page 164. The seating slope is, however, too flat to be satisfactory at the depth of auditorium here indicated. Experience indicates that, for outdoor performances, a far steeper seating pitch is desirable than in the indoor auditorium. Besides, the hats are invariably worn outdoors by the women (and often by the men). The outdoor stage is rarely elevated, and consequently the audience looks down upon the stage instead of facing into it — the relation common in the indoor playhouse. There results a distinctly novel opportunity, capable of adding great interest to the outdoor performance. — the producer can make use of "pattern" in color and movement that is effective from its arrangement *in plan* because of the higher view-point of the spectators,

electric bulbs or arcs being visible anywhere, the results need not be objectionable.

An open burning light is obviously the most natural kind of illumination. The simplest sort of torches would give the best artistic effect. In this connection there is to be noted, quite parenthetically, the symbolism of the naked fire, as of water, both features being artistically very effective at the proper points.

Flambeaux of various kinds are especially appropriate to the outdoor theater. Gas flambeaux can be advantageously used in some cases. In other places it will be proper to employ kerosene flambeaux such as were formerly used by all political clubs in presidential campaigns.

ACOUSTICS

In all theater plans a great deal of attention is paid to acoustics. Nevertheless this is understood to be something of a gamble, even amongst the best architects. Outdoor theaters differ considerably with regard to acoustic properties, though the usual experience is to find them unexpectedly good in this respect. If we follow the principles herein laid down, and endeavor to make every garden theater as small and intimate as possible, we should never be seriously troubled with the problem of hearing what is said and sung upon the stage.



Open-air Theater at Bryn Mawr College, Bryn Mawr, Pa.

Olmsted Bros., Landscape Architects

instead of the indoor picture problem in *one* elevation. This steeper pitch also assists in concentrating attention — when this concentration is required by the drama — on the immediate stage foreground, where the action can be carried on by a comparatively few individuals.

The Yankton College Campus Theater is — except its architectural stage treatment by retaining walls, steps, doorways, etc. — similar in arrangement to the Fresno Theater, the auditorium slope being, again, too flat to make certain legitimate outdoor effects really available. The two theaters at the head of page 165 give ample pitch to the auditorium — even somewhat sacrificing its beauty and attractiveness. When the terrace stone retaining walls of the Huntington Theater have become overgrown with vines, its aspect will be bettered; but in the Manilla auditorium it seems the intention to emphasize these terrace boundary edges with planting which may overhang the

stone face below, or merely emphasize the artificial outlines of its terracing.

Both the Mt. Kisco and Point Loma theaters (page 163) are modeled on Greek prototypes, although only the latter has made any attempt at the architectural formality of its original. The Italian Garden theaters benefit, of course, by the beauty of careful and formal planting, years of natural growth, and a certain amount of picturesque abandonment that makes their stages supremely attractive to the eye and ideal backgrounds for dainty Watteau-like pieces, little formal operettas, and other similar performances.

In pageantry, with a large number of actors for the performance, the stage is generally on the natural ground level; when more extensive vistas can be effectively utilized for important entrances or exits, permitting action between related groups in the foreground and at a distance, quite impossible in the indoor theater.—ED.

The "Business" of Architecture. Part I: Introduction

By Daniel Paul Higgins

The writer of this series of articles, through many years' experience specializing in investigating architects' and builders' organization systems, has had much to do with architects' offices, both small and large, and so has had considerable opportunity to study the causes of business success and failure in this profession.

Beginning with the next issue of THE ARCHITECTURAL REVIEW he proposes to analyze this special problem of the efficient business organization of the architectural office from the expert business man's point of view, accompanying his text with various concrete illustrations, and commencing with the problem as it occurs in the smaller architectural office.

It is hoped that the publication of these articles will play an important part in making American architects more generally realize that proper business methods are of equal importance with artistic ideals in satisfying the great and increasing modern demand created by the rapid growth of American capital and business, with its accompanying tendency for increasing in every possible way the investment income obtainable from the properly considered and managed development of our highly expensive city real estate.

THE business administration of the architect's office today is of vast importance, and until recently it has been the single one of the many sides of his profession that has been most neglected. But with the rapid growth of the business of building in America, and the enormous sums involved, a demand has been created for the architect possessing a thorough knowledge and appreciation of proper business organization and method, combined with the many other qualifications necessary

for the successful practice of architecture. The necessity for this new and better organization is being recognized by all progressive and successful architects; and one need not go beyond their office entrances to see the result.

Business men are interested in employing only such architects as are equipped to represent their financial as well as their artistic interests. In attempting to find this type of architectural representative, they have often unknowingly sacrificed

their artistic interests for business efficiency; and many clients content themselves with this condition rather than entrust the expenditure of large sums of money to architects with little or no appreciation for business method — as they themselves understand the term. This accounts for much past and recent work of ordinary or poor artistic character, executed by architects whose business ability has been sufficient to make a businesslike appeal to property owners. The practical American man of affairs, by the way, is seldom impressed by the so-called artistic pose thought necessary and therefore assumed by many misguided young architects.

Architecture is an endless study of constantly increasing difficulties, and of many and growingly extensive ramifications. It requires the architect to devote the major part of his time to the study and growth of the art of building. There is, therefore, a quite natural tendency on his part to overlook the great necessity of his obtaining a comprehensive business organization, which is essentially the machine which makes all of his other forces effective.

There are many young architects who have the advantage of college training here and abroad, and considerable designing ability, but are heavily handicapped in the practice of their chosen profession, owing to their inability to gain the confidence of business men. So they usually remain employed as draughtsmen, in many cases continuing to be assigned to comparatively unimportant work; as architects will not risk their important and more responsible commissions to young men who have developed only the artistic qualifications desirable to the practice of their profession.

The following practical illustration will show what is only a too common fault among young architects, who seem to consider the artistic element the only necessary qualification to success as an architect. A young man of my acquaintance graduated from one of the leading American schools of architecture, and was later engaged in a number of prominent offices in this country, worked on important monumental and residential work, and was freely acknowledged to be a man of very great capacity. He later won a traveling scholarship and traveled abroad, attended the *École des Beaux Arts*, and finally returned to this country, feeling that his training and the knowledge he had acquired enabled him to engage in business as a practising architect. After commencing practice he soon found that he was obliged to do small houses for speculative builders, and owing to his lack of business method he was unable to do even this kind of work efficiently. His discouragement was keen when he considered the time, effort, and money he had spent educating himself, only to the result of being a failure as an architect. He has now again returned to the draughting-board, and works in such offices as require his services in that capacity.

The above is typical of the experience of many young and aspiring architects who overlook the fact that, while an architect is a professional man, if successful in a general practice, he controls the distribution of as much or more money than a member of any other profession. It is then obvious that, unless he is also a man of up-to-date business method, he is hardly competent to be given the exclusive control, and will probably seldom become entrusted with the important financial affairs of others.

The business man who has made his money through business system thinks in the direction of comfort, convenience, and economy. He invariably considers utility the paramount issue, with art following — if at all — as a matter of course. This particularly applies to the designing of commercial structures, and to such problems as require a keen and broad business knowledge on the part of the architect. Owing to existing modern conditions — and in particular to the intensive population which creates high land values, and in turn demands large and complicated business structures, to obtain for the owner adequate financial return on his money invested in land — a rigid economy in building construction is vitally necessary to the financial success of such building operations. For, unless a building enterprise is conducted along the most economical lines, the investment will itself deplete the income, and thus defeat the very idea upon which the entire building operation is primarily based.

The determinants of economy in building construction are these:

Simplicity of Design;
Low Cost of Construction;
High Quality of Construction;
Speed of Construction.

The first three are self evident. The fourth will perhaps be clearer for amplification. Briefly, speed is of the most vital importance in modern building development, because it conserves and contributes to the income on the investment. Many building contracts contain a time clause or completion date, which usually takes into consideration one of the two rental periods in a year. It is from that completion date that the owner expects to put his building on an earning basis. Any delay beyond that date, therefore, is an unusual hardship; for if the renting season be passed it may mean the loss of a whole year's rent. In the event of the building being a residence, and it is delayed beyond the expiration of the owner's lease, should his present living abode be on a rental basis, he is forced to considerable inconvenience, and may even be obliged to pay considerable additional rent or hotel bills or storage charges; and this additional expenditure of course adds — from his point of view — to the cost of building.

Prompt deliveries of material are also most essential, and cannot be ensured by leaving contractors and material manufacturers to their own devices. Some among them can undoubtedly be relied upon to live up to their contractual obligations, others require watching, and most of them fail to realize the fact that delay in a single line of work retards progress on the building as a whole.

Many successful architects of large commercial buildings, as well as meritorious monumental work, may be regarded as being of the artistic type, with little or no business experience or knowledge; but, on investigation, it will be found that they have so keen an appreciation of its practical necessity as to have collaborated with a business authority able properly to supervise their business interests, thus allowing them to devote their own time uninterruptedly to the development of the more artistic side of their profession.

Sooner or later, American schools of architecture will be forced to recognize and introduce the subject of BUSINESS as a means of ameliorating existing defects in the present-day system of architectural practice. Students are taught to do wonderfully large and monumental work; lectures and criticisms are given by eminent practising architects; but seldom — if ever — are the students made familiar with the difficult business problems which have to be met by the practising architect. Instead, they are graduated as architects qualified to practise their profession, and so are thrown upon the mercy of the American business man, who soon comes to regard them in any but a serious way. It must be borne in mind that important clients are generally of more than ordinary intelligence and attainment; and for that reason they must be approached in such a way as always to inspire confidence and respect.

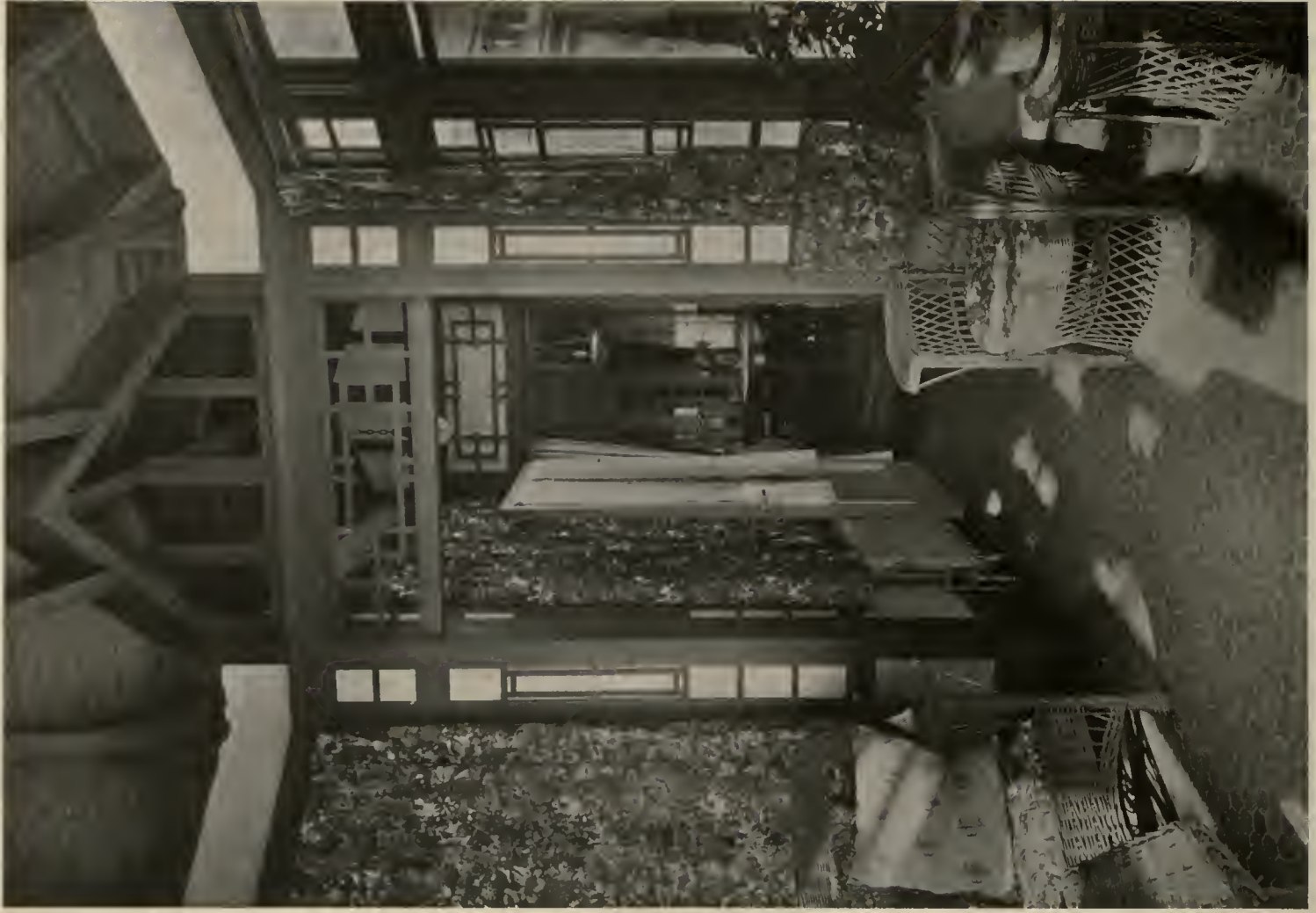
By means of lectures, readings, etc., by men in the profession recognized as business authorities, business could be made interesting for the architectural student. It is, at least, a most necessary study. Then the student, when graduated, would be equipped with a more comprehensive knowledge of architecture in all its phases; would have greater confidence in approaching his client; and could talk more forcibly and intelligently not only on design and building construction but on any other general subject, relevant or otherwise, that might be injected into the discussion.

While not entirely feasible in America, much might yet be learned from the system current in England, and on the continent. This department takes over much of the business routine of the architect's office, prepares careful lists of materials and quantities, and holds itself responsible for securing the correct estimation of all necessary materials; receiving bids, supervising deliveries, and seeing that everything conforms to specification requirements. Its functions are particularly helpful for checking preliminary drawings and specifications, so as to guarantee their completeness and coördination. The equivalent of this system is in force in the superintendence departments of the best-organized American offices, where a part of the architect's office organization is experienced and qualified to serve in these same capacities.



DETAIL OF ENTRANCE

HOUSE AT SWAMPSCOTT, MASS.
JAMES H. RITCHIE, ARCHITECT



DETAIL OF SUN ROOM



THEATER, LOOKING TOWARD STAGE AND POOL



THEATER, LOOKING ACROSS ORCHESTRA

OUTDOOR THEATER ON THE ESTATE OF GEORGE G. BOOTH, ESQ., CRANBROOK, MICH.

MARCUS R. BURROWES, ARCHITECT



LOOKING ACROSS POOL TOWARD BACK OF STAGE.



DRESSING-ROOMS BESIDE POOL
OUTDOOR THEATER ON ESTATE OF GEORGE G. BOOTH, ESQ., CRANBROOK, MICH.
MARCUS R. BURROWES, ARCHITECT



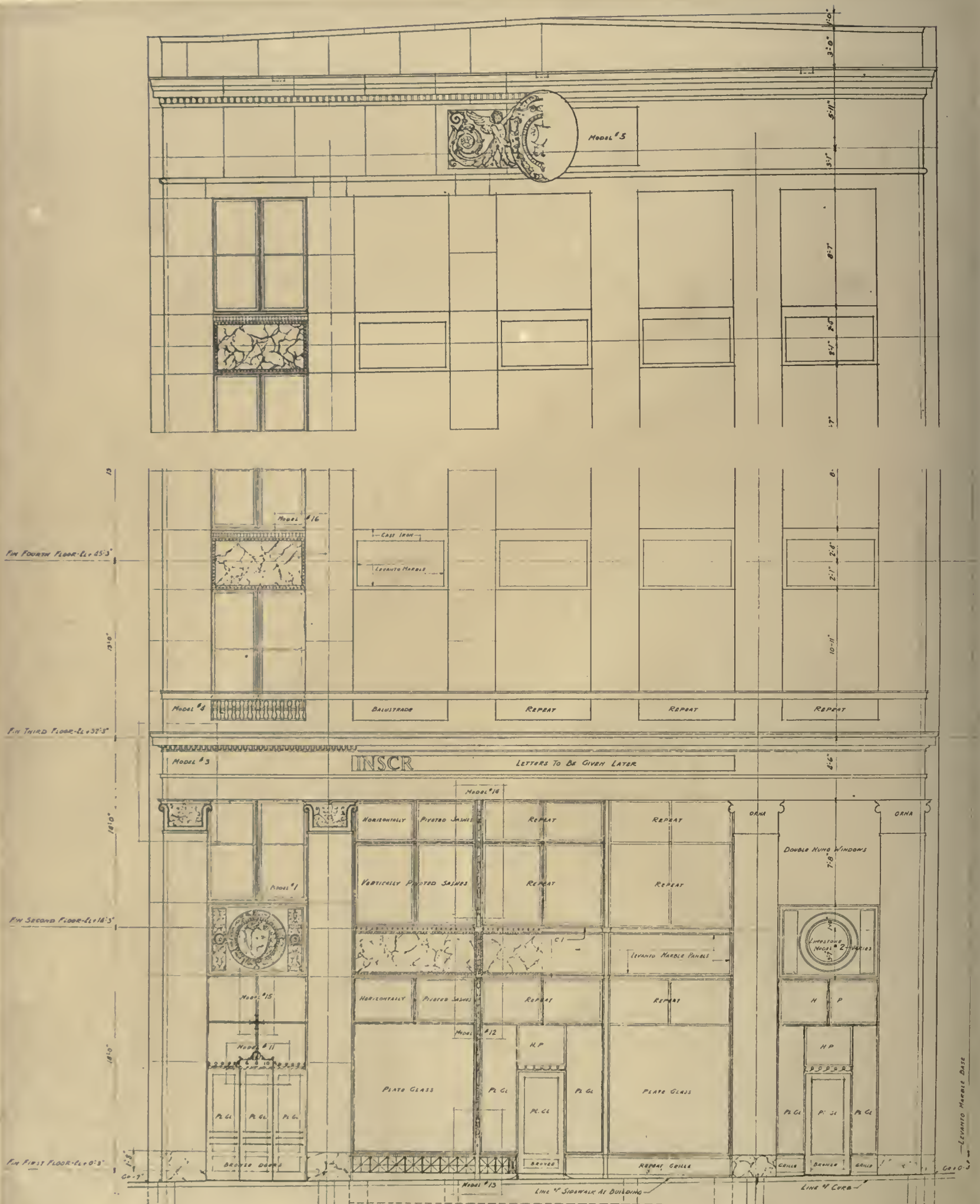
OVERFLOW BASIN BACK OF SEAT



DETAIL OF ENTRANCE

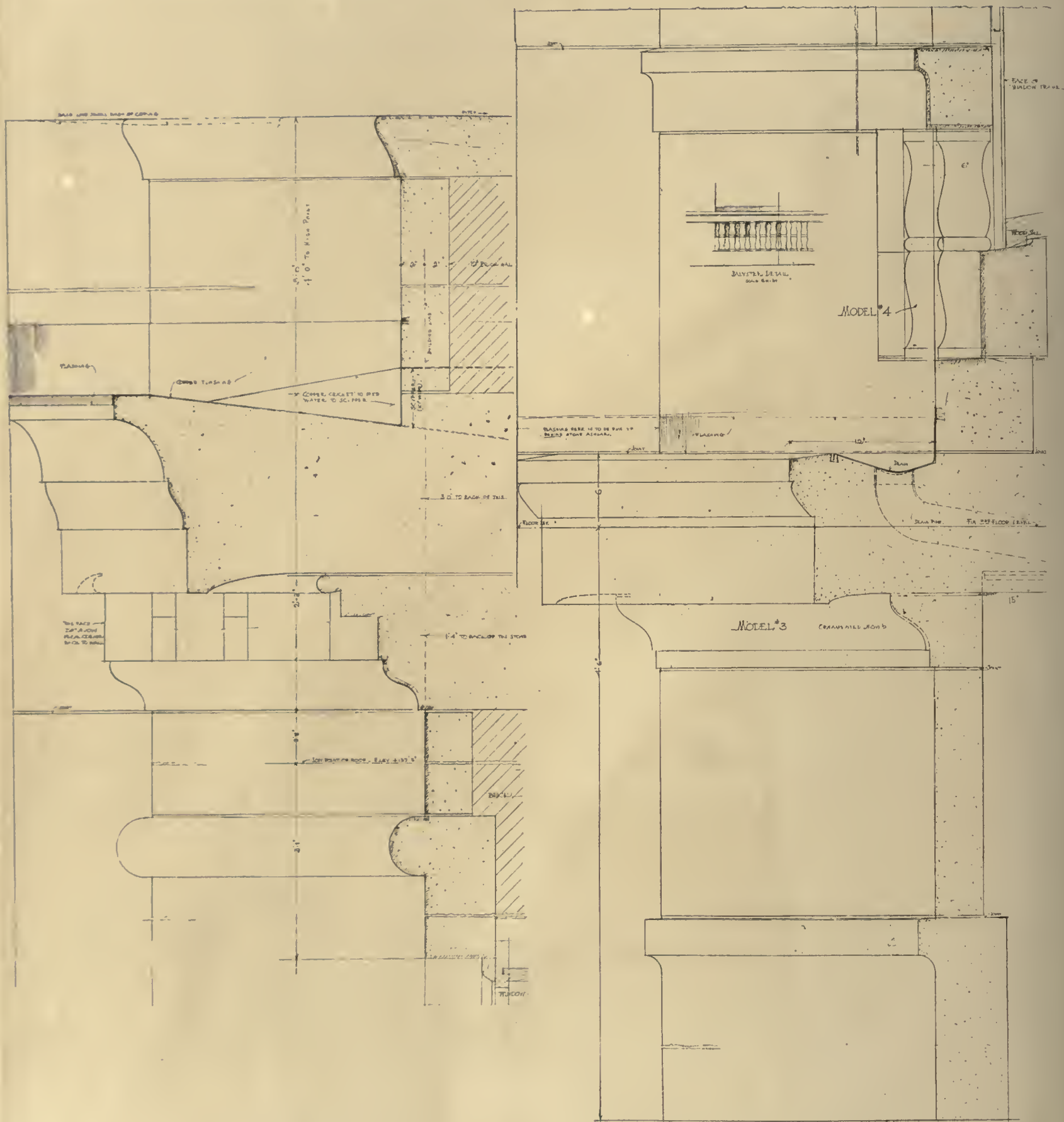
OUTDOOR THEATER ON ESTATE OF GEORGE G. BOOTH, ESQ., CRANBROOK, MICH.

MARCUS R. BURROWES, ARCHITECT



Reproduced at the scale of eight feet to the inch

UPPER AND LOWER STORIES OF FRONT ELEVATION
TRANSIT ANNEX OFFICE BUILDING, NEW YORK CITY
GEORGE B. POST & SONS, ARCHITECTS



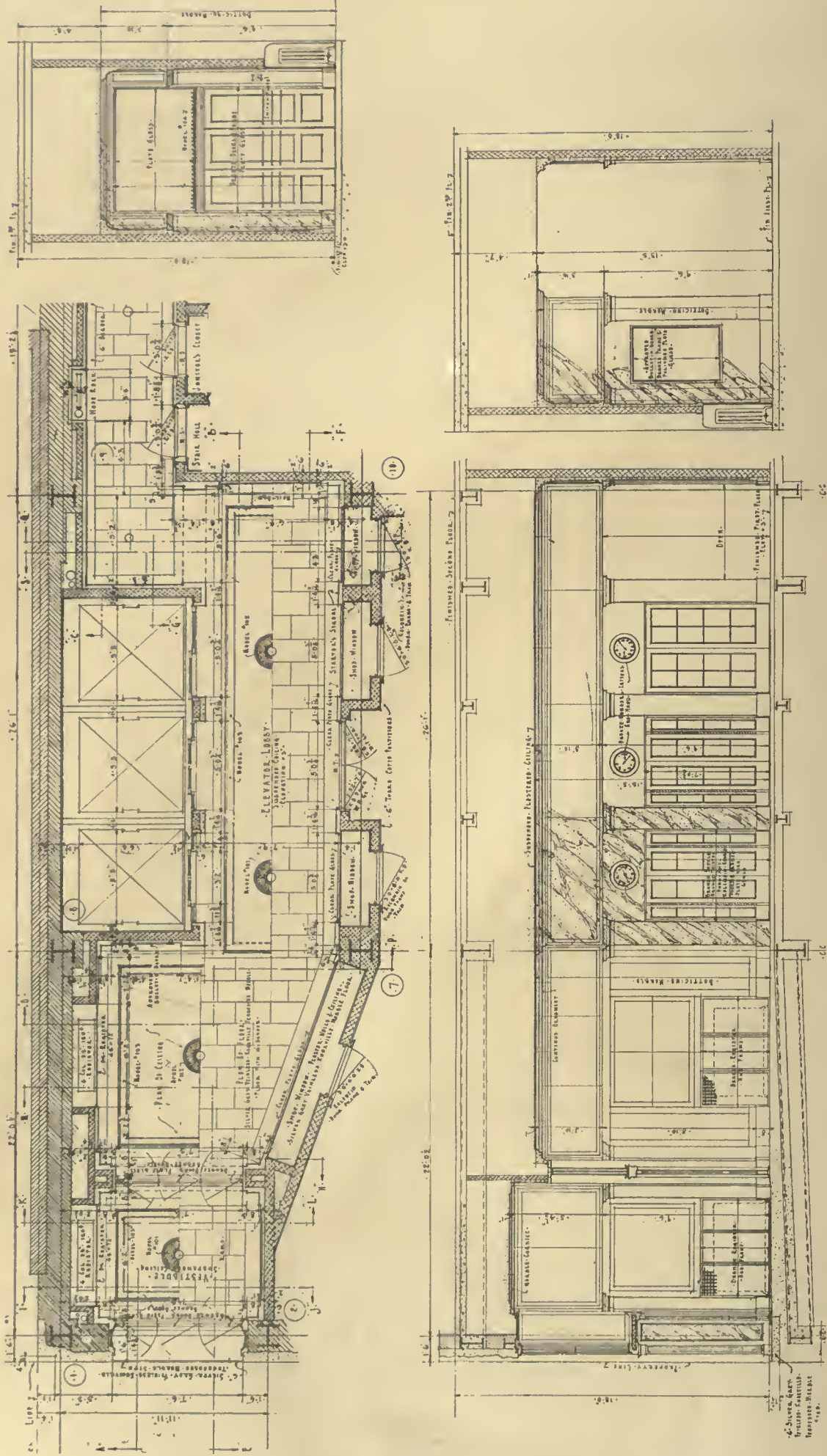
Reproduced at the scale of ten inches to the inch

EXTERIOR DETAILS, MAIN CORNICE AND LOWER STORY ENTABLATURE.
 TRANSIT ANNEX OFFICE BUILDING, NEW YORK CITY
 GEORGE B. POST & SONS, ARCHITECTS

THE ARCHITECTURAL REVIEW

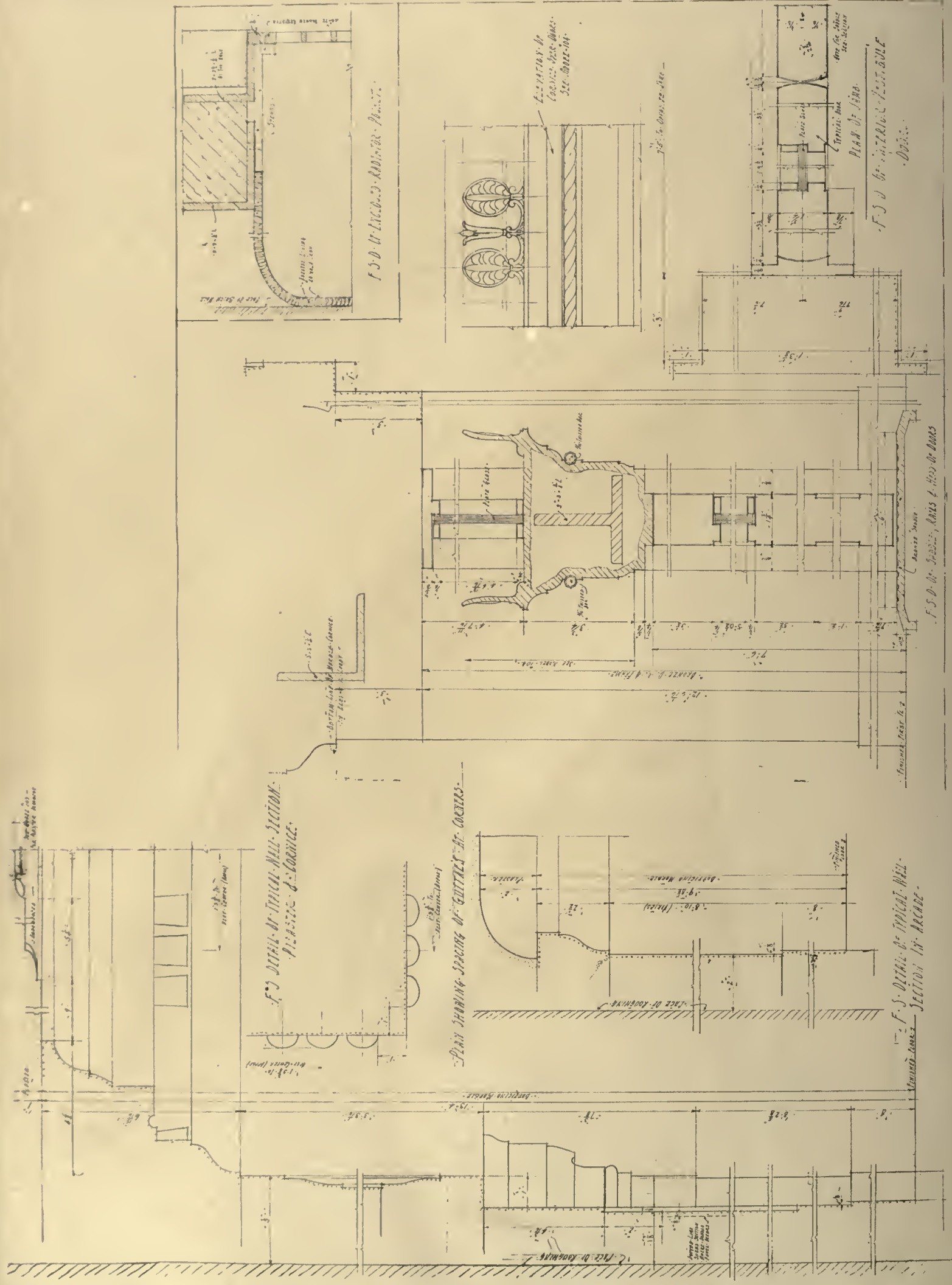
VOL. IV., NO. 9

PLATE LXXXVI

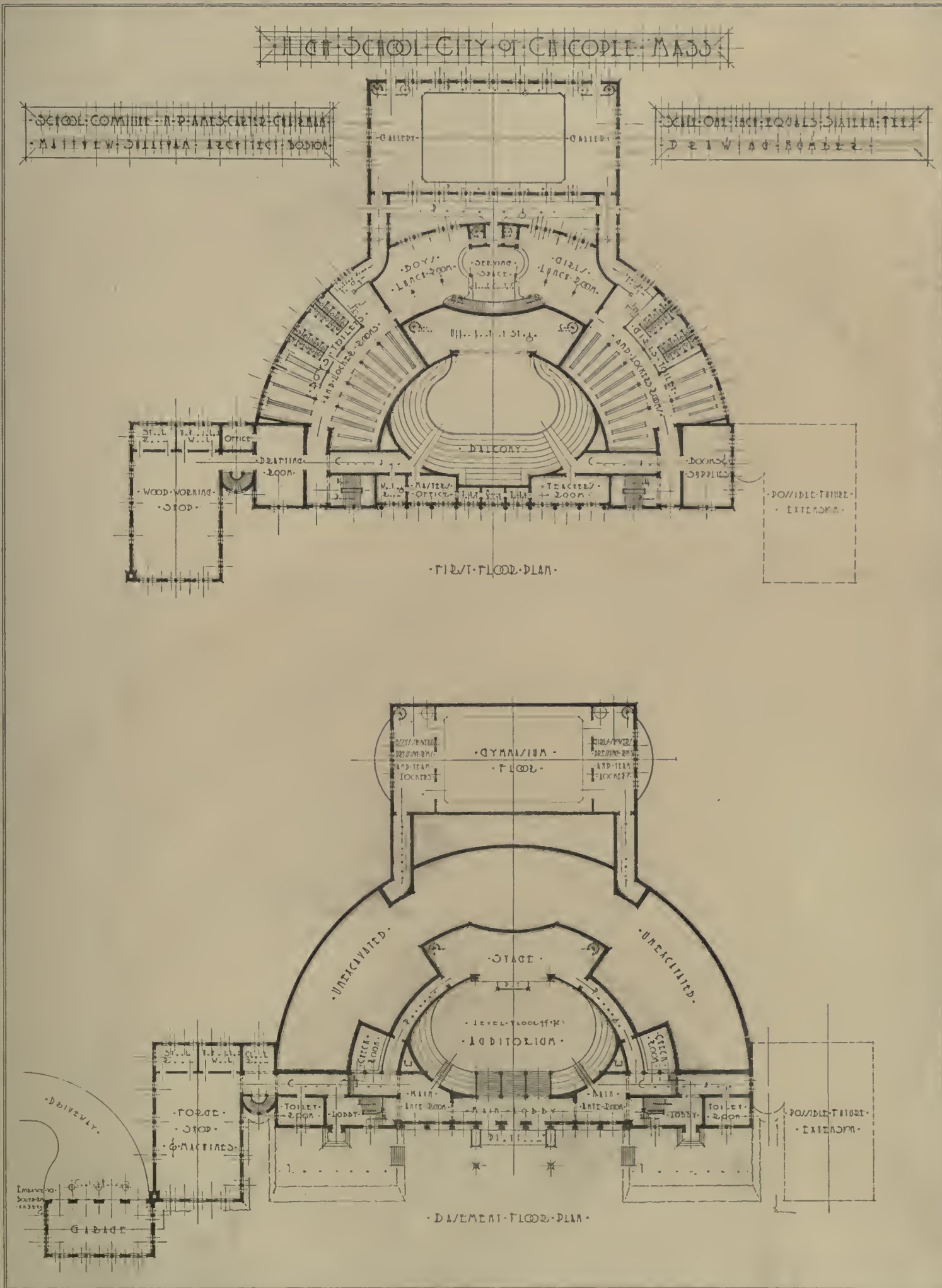


Reproduced at the scale of eight feet to the inch

PLAN AND ELEVATIONS OF ENTRANCE VESTIBULE, HALL, AND ELEVATOR LOBBY
TRANSIT ANNEX OFFICE BUILDING, NEW YORK CITY
GEORGE B. POST & SONS, ARCHITECTS

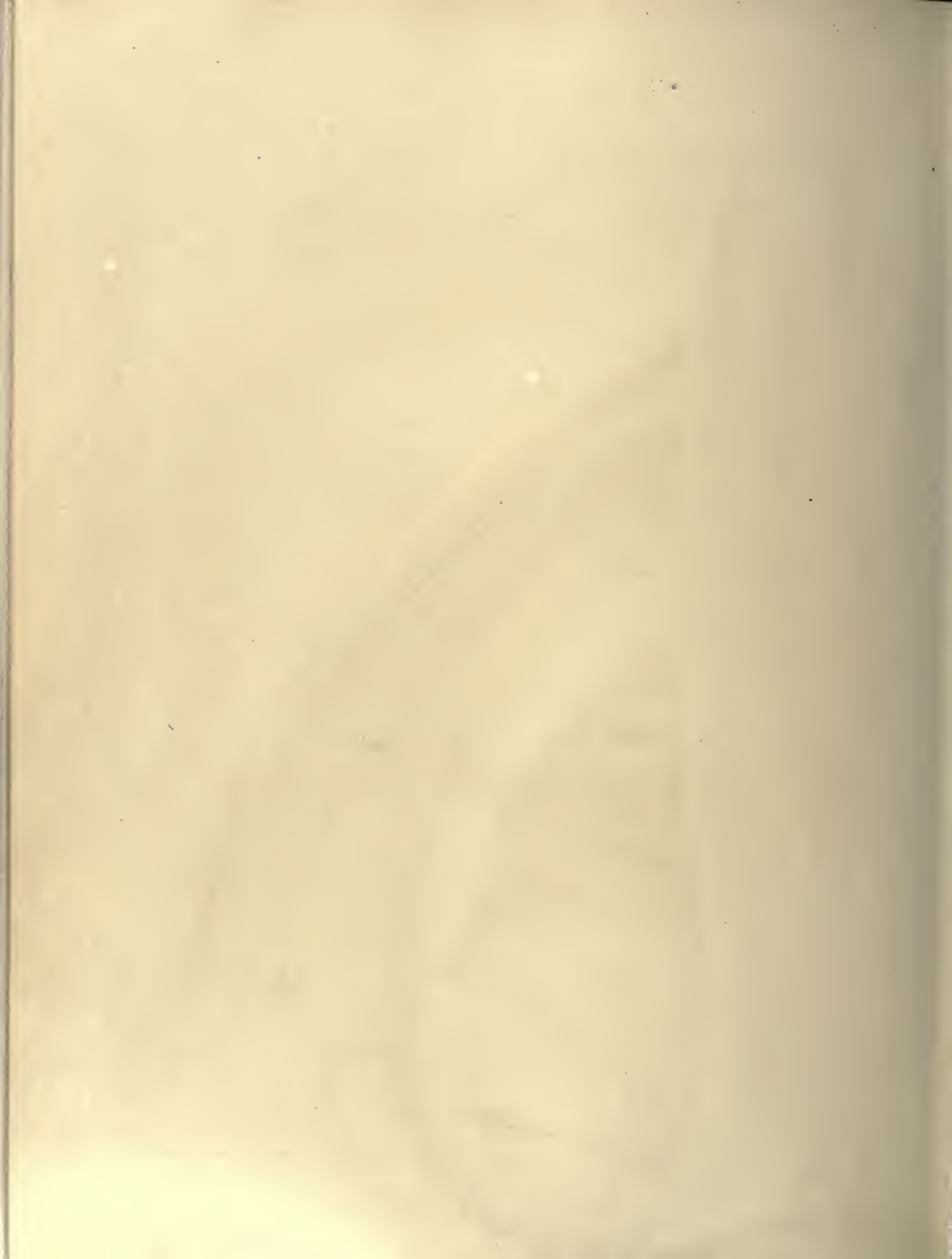


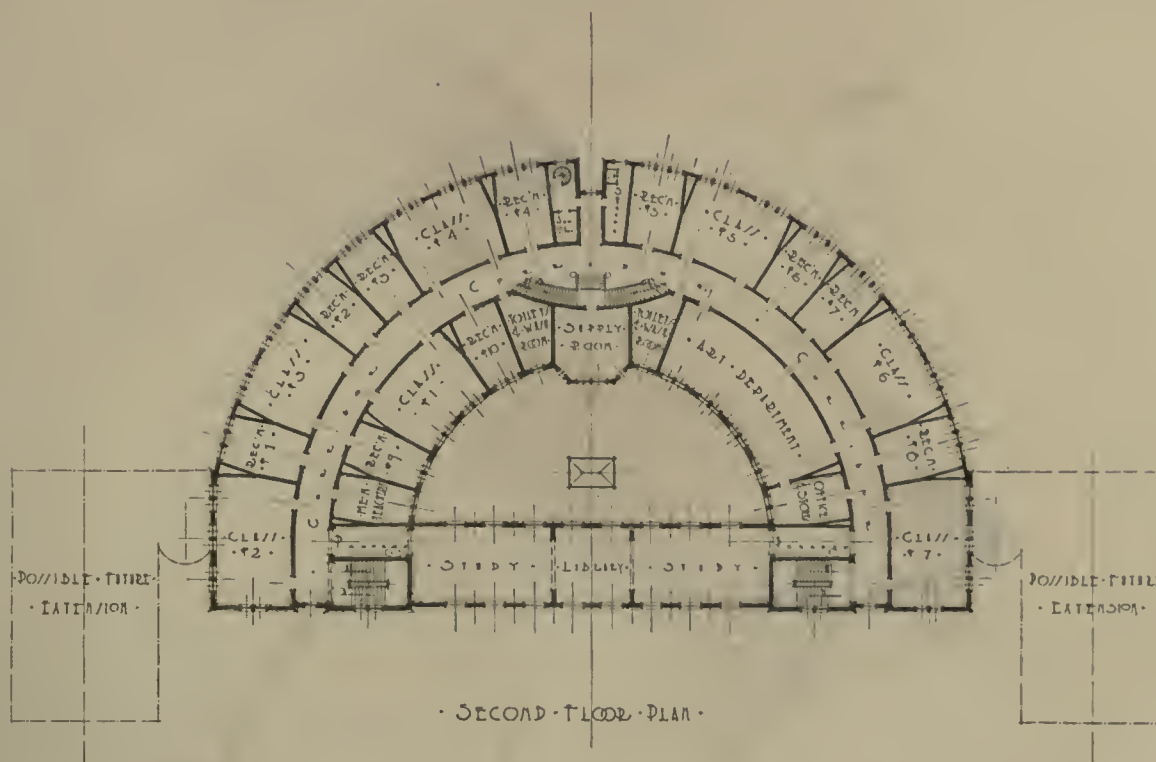
DETAILS OF ENTRANCE AND VESTIBULE, LOBBY DOORS, ETC.
TRANSIT ANNEX OFFICE BUILDING, NEW YORK CITY



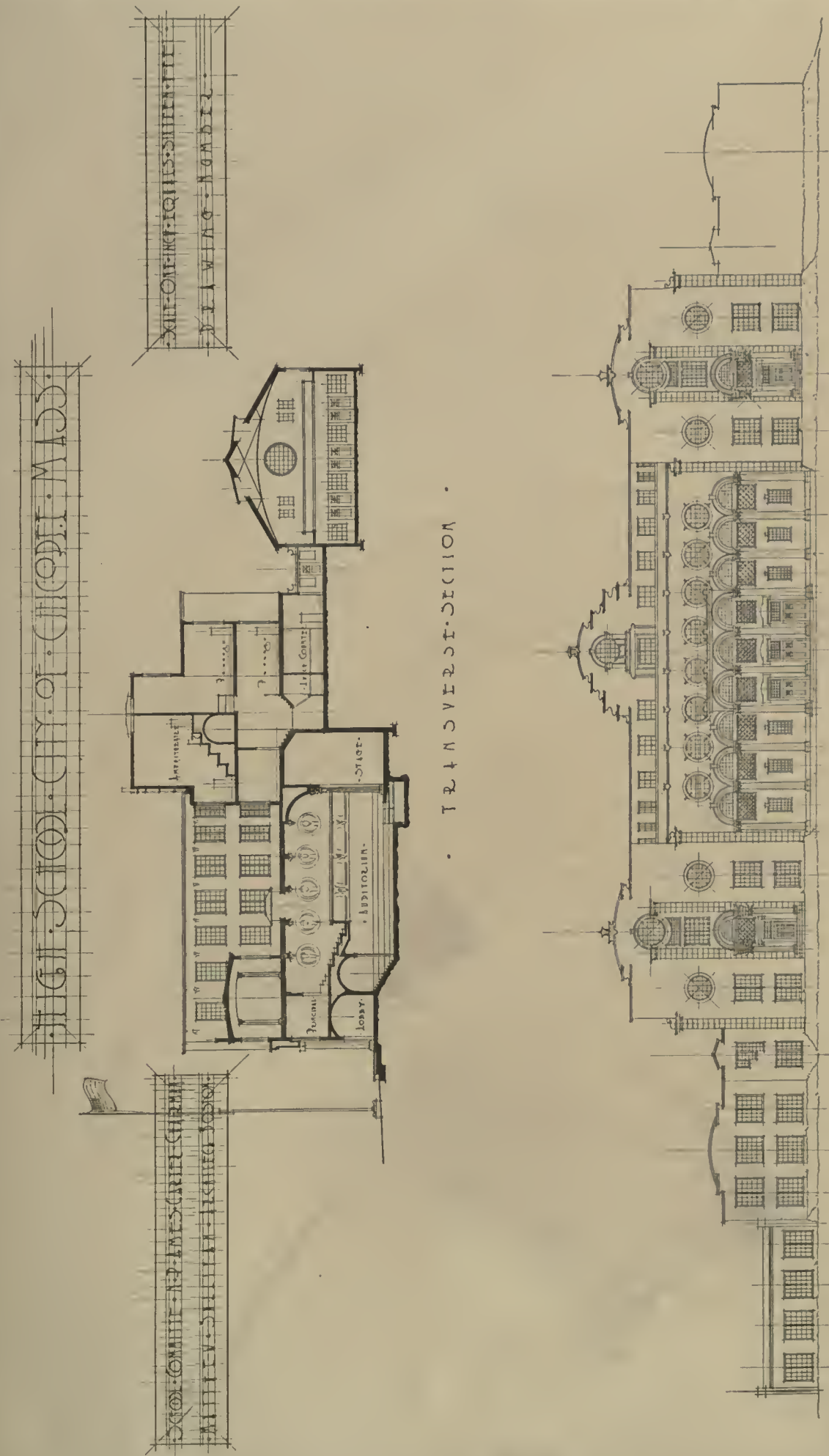
Reproduced at the scale of fifty-four feet to the inch

FLOOR PLANS
 DESIGN FOR HIGH SCHOOL FOR CHICOPEE, MASS.
 MATTHEW SULLIVAN, ARCHITECT



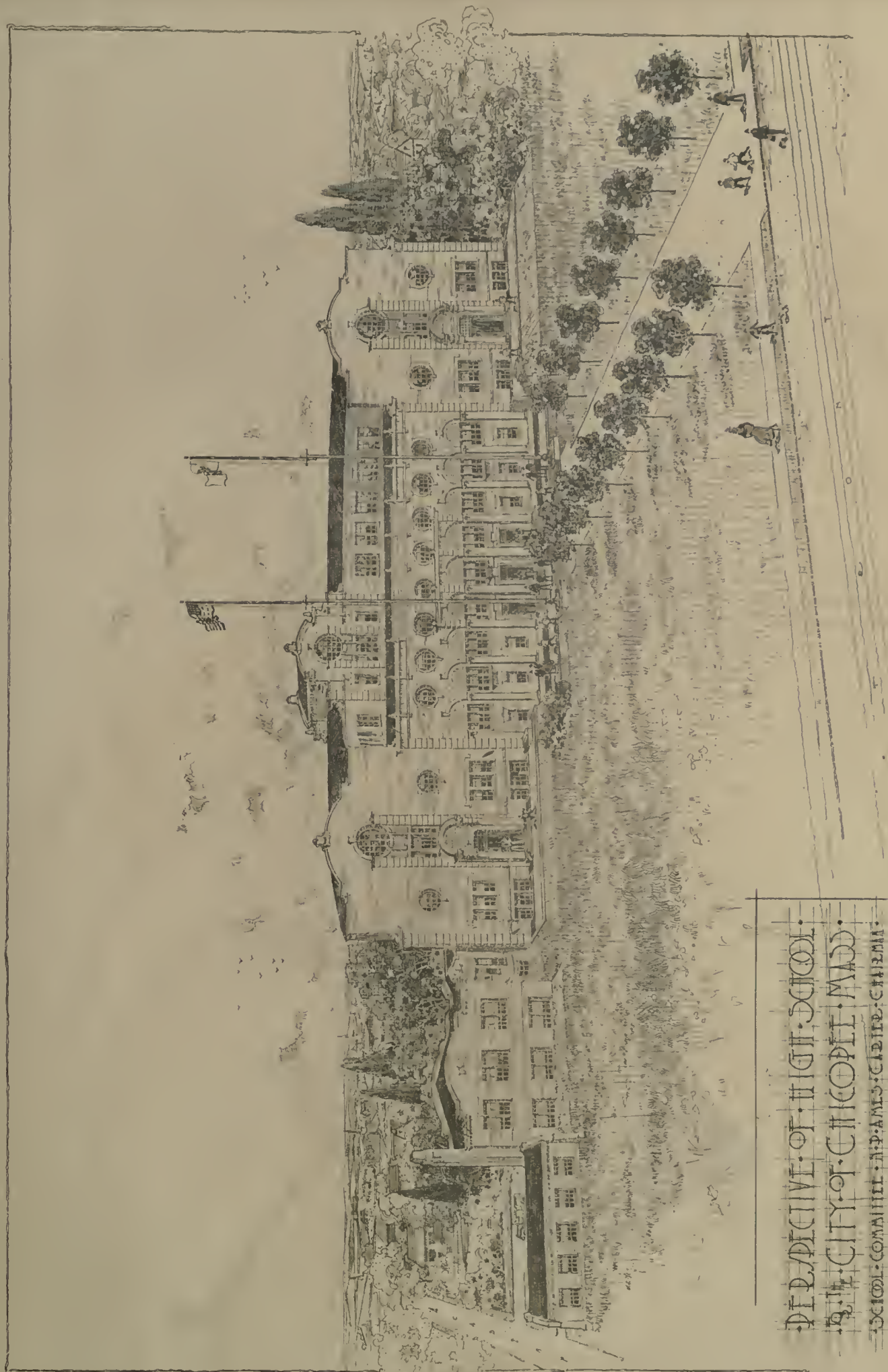


MATTHEW SULLIVAN, ARCHITECT



Reproduced at the scale of forty feet to the inch

ELEVATION AND SECTION
 DESIGN FOR HIGH SCHOOL FOR CHICOPEE, MASS.
 MATTHEW SULLIVAN, ARCHITECT



DESIGN FOR HIGH SCHOOL FOR CHICOPEE, MASS.
MATTHEW SULLIVAN, ARCHITECT

PERSPECTIVE VIEW
DESIGN FOR HIGH SCHOOL FOR CHICOPEE, MASS.
MATTHEW SULLIVAN, ARCHITECT



LOOKING TOWARD FOUNTAIN END
CONSERVATORY IN RESIDENCE OF JOHN R. McLEAN, ESQ., WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



VIEW OF ENTRANCE END

CONSERVATORY IN RESIDENCE OF JOHN R. McLEAN, ESQ., WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



DETAIL OF NEPTUNE FOUNTAIN



VIEW DOWN SIDE AISLE

CONSERVATORY IN RESIDENCE OF JOHN R. MCLEAN, ESQ., WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT

121/15



STAIRCASE IN HALL



ENTRANCE HALL
HOUSE AT SWAMPSCOTT, MASS.
JAMES H. RITCHIE, ARCHITECT

PLATE LXXII

“Song and Light”

By Claude Bragdon

A description of an outdoor festival given at Highland Park, Rochester, N. Y., September 30, 1915; repeated this fall in Rochester, and given in Central Park, New York, September 14, 1916

THE physical conditions which attend choral and orchestral concerts are subversive to the highest appreciation and enjoyment of the music, because these concerts take place usually in ugly, crowded, glaring auditoriums. These distracting factors, since they are for the most part associated with the visual sense, could of course be done away with by the darkening of the auditorium; but is such a starvation of the optic nerve the truly ideal remedy? Should we not rather strive to coördinate the visual appeal with the auditory? Recent experiments in “color music” represent a groping toward some such correlation between light and sound. This correlation has never yet been successfully worked out; but who can doubt that with the mechanical means now at our disposal there is an art of light awaiting development — an art which from its very nature will “aspire toward the condition of music” more successfully than any of the other arts of space. If such is the case, every attempt to correlate music and light should prove of peculiar interest and importance.

The experiment here described was coöperative, communal, since it enlisted the service of many persons, and even of the municipality itself; but it all grew out of the desire of two men to realize, each in his chosen field, a new ideal of beauty, by a marriage between music and light. One of these men was Mr. Harry Barnhart, the organizer and leader of the Rochester Community Chorus; the other was the present author, an architect by profession.

Last summer, when the fitting time came for the Community Chorus to make a public demonstration of its prowess, the two collaborators saw an opportunity to give a demonstration of another sort, to create a double beauty, to juggle with two balls instead of one.

Rochester is noted for its beautiful parks and the enlightened policy of its Park Department, which provides a summer-long series of open-air concerts and celebrations to which people are drawn literally by thousands.

The place chosen for this festival was a natural amphitheater: the back scene a thickly wooded, rather steep hill, at the foot a grassy level in place of a stage, with rising ground in every direction for the accommodation of the audience, while round about was a deep fringe of trees of every variety — leafy sentinels against the invasion of city sights and city sounds.

Having determined every practical detail in conjunction with the members of the Park Board and their chiefs of staff, Mr. Barnhart proceeded to develop the musical side of the festival by

arranging his program, drilling his chorus, and rehearsing his soloists and musicians; while the architect addressed himself to the task of striving to give physical embodiment to a philosophical idea, which, while it served a useful end, should also enthrall the sense of sight, aided by combinations of pattern and color.

In the Chinese philosophy of music they have what they call the Great Tone, the mother-note of every music. It is heard in the blowing of the wind, in the movement of great waters; it is the murmur of great forests, the hum of great cities. Being every sound reduced to one sound, it contains every sound. Analogous to this we have the white light, which contains every color. The art of music is the *refraction* in time, by sound-harmonies, of the Great Tone; the art of light is the refraction in space, by color harmonies, of the white light. Correspondent to the musical triad necessary for full sound-harmony, full color-harmony comes by the juxtaposition of complementaries.

The first determination, therefore, with regard to Song and Light, was that wherever the spectator's eye found light it should find color, and that each color should be wedded to its complementary in happy and indissoluble union.

Schopenhauer calls attention to the fact that all music can be resolved into two chords, the one consonant, the other dissonant; that of the tonic and of the sub-minor seventh — the first a chord of rest and fulfilment, the second a chord of longing and striving. Perhaps the red end of the spectrum is to sensitive natures the most exciting, but this is a matter of such subtlety of apprehension that with our present development of the color sense it may be said that color alone is incapable of conveying this contrast noted by Schopenhauer with regard to musical chords. Form, however, can be made to express his idea, for in the circle and the parallelogram we have two contrasted figures which conform respectively to the chord of repose and the chord of restlessness. The circle is self-sufficing, perfect — the symbol of infinity and eternity; while the inequality of the length to the width of the parallelogram keeps the eye (relatively speaking) in a condition of “strain.”

The second determination with regard to Song and Light, therefore, was that the musical sequence should be suggested to the mind through the eye, by circles alternating with parallelograms, the former presenting the consonant, and the latter the dissonant. Accordingly, it was decided that translucent color screens, in form alternately circular and rectangular, were to be arranged in the semblance of a proscenium arch, high above the heads of the performers. Each screen, white on the back and colored on the side toward the audi-



ence, illuminated by a powerful electric lamp, would reflect and diffuse the light upon chorus and orchestra, and at the same time protect the eyes of the spectators from the glare. From the auditorium side the effect would be like looking into stained-glass windows, for each screen was to be divided into an intricate geometrical web, analogous to lead lines, thus making possible minor combinations of colors within the major color sequence formed by all the screens together. This sequence should frankly follow the rainbow, from violet through blue, green, yellow, orange, to red, and by associating in each screen its dominant color with the complementary of that color—together with others, harmoniously related—an effect of overwhelming brilliance and richness could be counted upon.

The geometrical subdivision of the screens, necessitated by the splitting up of the color, would give opportunity for achieving beauty and interest in form as well as in color. Moreover, the thing would have a symbolical value, for musical sounds create invisible geometrical figures in the air, as is demonstrated by experimental physics. Another advantage of this opaque "web" across the field of light would be that the color would thereby acquire greater brilliance and "preciousness" by the law of contrast. Every one knows that a heavily leaded window is more brilliant than it would be if, with the same colors, the lead lines were eliminated, or narrowed down to invisibility against the light.

Such was the general idea in the mind of the architect of the principal effect that he proposed to produce; an æsthetic effect, pure and simple, but in the achievement of which two necessary things would be accomplished,—the providing of the chorus and orchestra with an abundance of light by which to read their music, and the protection of the eyes of the audience from the glare which such an amount of light, so concentrated, would ordinarily produce.

Two days before the event, a bank of seats was built for the chorus, in four tiers, about sixty feet long, capable of seating some three hundred and fifty

singers. Below this was a level stage for the band (of fifty pieces), nearly level with the ground. Just forward of its outermost edge four slender iron poles were erected, fifteen feet apart and twenty feet high. The lights and screens, uneven in number, hung from wires stretched between the poles. Everything was clothed in green arbor-vitæ so that the stage and setting might harmonize with these sylvan surroundings.

The screens were made in the following manner: The geometrical patterns were first transferred to black Neponset building paper, and then cut out, stencil-wise, leaving a web of the opaque paper, corresponding to lead lines in

parts of the grounds, just as an artist repeats his dominant forms and colors in different parts of the same canvas, and the composer repeats his theme with variations.

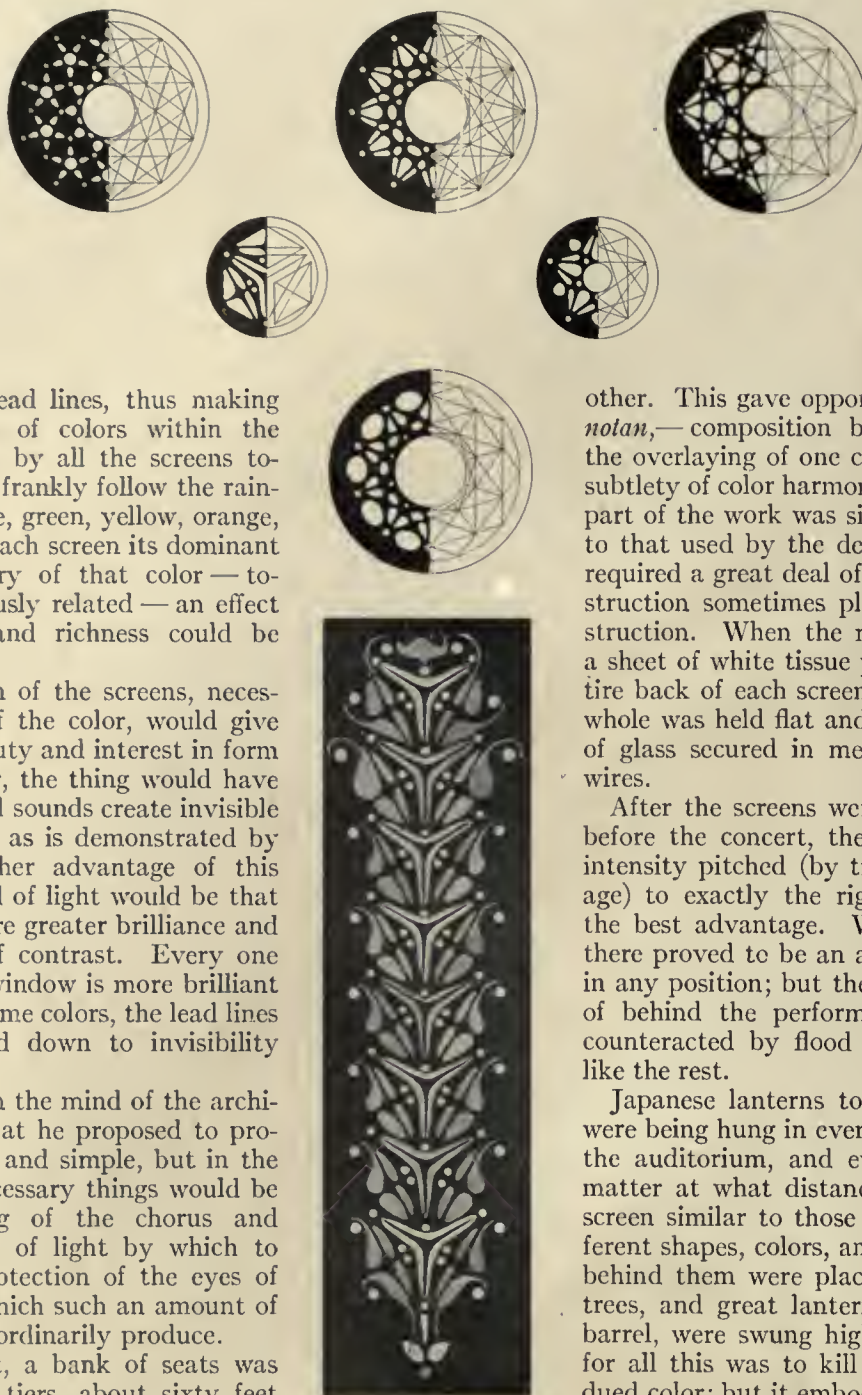
The day of the concert had been warm and bright; the evening was clear, still, but a little cool, owing to the lateness of the season. The crowd began to gather early. As the place of the festival was unfamiliar, the entrance had been marked by a large diamond-shaped screen, four feet high, giving forth orange, purple, and green light. Passing through an arch of foliage in the shrubbery border, the path led directly underneath an arc light which had been completely enclosed by a lantern in the form of a five-

a stained-glass window. These interstices were covered with Dennison's colored tissue paper and attached to the building paper with strong glue. A single thickness of the tissue paper usually proved insufficient for richness of tone against the light, and so "plating" was resorted to, the superimposition of one thickness after another.

This gave opportunity for the achievement of *notan*,—composition by means of values,—and by the overlaying of one color with another the greatest subtlety of color harmony was rendered possible. This part of the work was similar in method and principle to that used by the designer in stained glass, and it required a great deal of experimentation, in which destruction sometimes played a larger part than construction. When the result was finally satisfactory, a sheet of white tissue paper was pasted over the entire back of each screen, to act as a reflector, and the whole was held flat and protected between two sheets of glass secured in metal frames and supported by wires.

After the screens were in position, on the evening before the concert, the lights were tested and their intensity pitched (by trying lamps of different wattage) to exactly the right key to show the colors to the best advantage. With the achievement of this, there proved to be an abundance of light to read by, in any position; but the source being in front instead of behind the performers, the shadows had to be counteracted by flood lights at the sides, screened, like the rest.

Japanese lanterns to the number of six thousand were being hung in every available tree in and around the auditorium, and every visible electric light, no matter at what distance, was shielded by a colored screen similar to those already described, but of different shapes, colors, and designs. Screens with lights behind them were placed at focal points among the trees, and great lanterns, some of them as big as a barrel, were swung high aloft. The practical reason for all this was to kill every glaring light with subdued color; but it embodied also an æsthetic principle: to repeat, to echo, the principal effect in different





sided prism, intricately brilliant and ornate. Just beyond this point began the long, grass-carpeted, tree-bordered valley, now all faintly glowing from the thousands of yellow-green and orange Japanese lanterns — the crop of every bush and tree. Far at the end, in an area free of smaller lanterns, burned the jeweled crown of lights forming the proscenium arch, the focus of all eyes. In among the cedars, at right and left, were two large, round screens of similar design, but chromatically the reverse of one another, one having a red border and a green center and the other a red center and a green border. High up on the hill behind the stage, among the trees, were a few large lanterns, and beyond the summit the screens of two distant arc lights smoldered against a deep blue sky. The landmark of the whole valley was a poplar tree, some eighty feet high, about half way up the south slope and several rods back from the stage. Almost at the top of this tree, and swung out clear of it by a boom, was one of the two largest lanterns, a pentagonal prism in red, green, and purple, the bottom in the form of a many-colored star. Seen from below, this seemed infinitely strange, beautiful, and remote, less of the earth than of the sky.

The valley, even by daylight mysterious and sequestered, became that night a veritable no man's land — like the development of another dimension of space. The hundreds who were there present did not then and do not to this day know where they were nor quite how they arrived there. They simply followed the crowd and were amazed to find themselves transported into the atmosphere of the Arabian Nights. The peanut and popcorn men



had been banished to the nearby streets, no automobiles nor carriages were permitted within the confines of the "sacred grove," obstreperous small boys were summarily dealt with by the blue-coated policemen, so that in the half-light of many colored lanterns there was nothing to blur the dream; and when the conductor evoked the first bars of the Pilgrims' Chorus from singers and orchestra, the great crowd was as silent as at the celebration of some sacred ritual. This hush continued throughout the performance of the entire program.

As the evening progressed, an unpremeditated effect resulted from the self-extinction, one by one, of the Japanese lanterns. This made the proscenium lights burn with an intenser radiance against the ever-deepening gloom, while here and there some focus of brilliantly patterned color stabbed the darkness like a knife.

If one were to attempt to enumerate the separate items whose sum might conceivably represent the total effect on the consciousness of this unique civic celebration, they would be found to be many and various, with "higher powers" and "unknown quantities" in abundance. This enumeration would only begin with its merely æsthetic values. The highest value is always and everywhere the simply human, and it is appraised by the amount of *felt life*. The felt life at this festival of "Song and Light" was mysterious and wonderful, seeming like the celebration of some strange new ritual of humanity, in a cathedral roofed by the sky, walled by the trees, and floored by the grass. It was no wonder that many a sensitive soul that night felt the beat of invisible wings, heard "harps in the air."

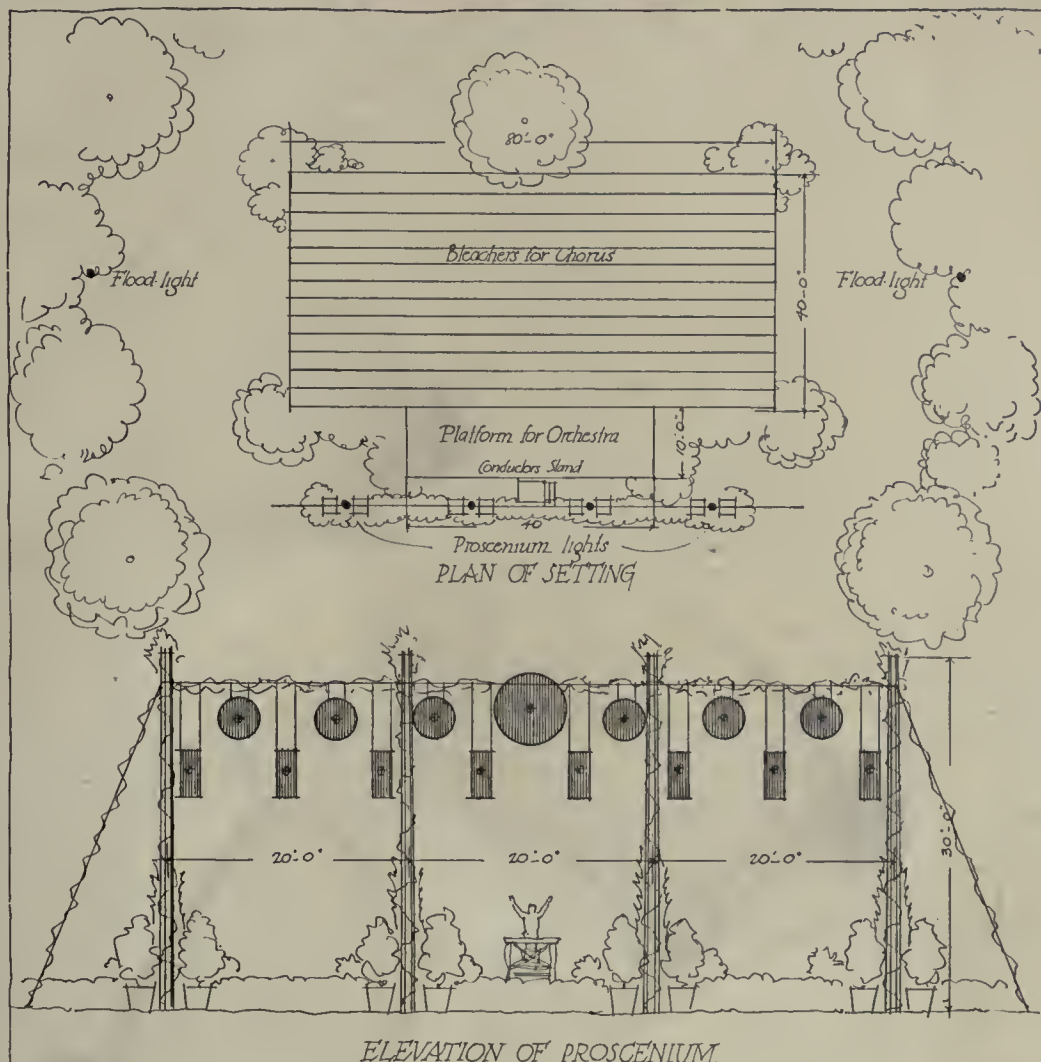


DIAGRAM SHOWING LIGHTING FOR CHORUS OF 1000 AT THE SONG AND LIGHT FESTIVAL AT HIGHLAND PARK ROCHESTER, NEW YORK, AUGUST 1, 1916.

CLAUDE BRAGDON, ARCHITECT

Advertising in Relation to Architecture

Contributions by

Henry H. Kendall, F.A.I.A., Arthur Woltersdorf, F.A.I.A., and Matthew Sullivan, A.I.A.

We this month add to the discussion of the problem of architectural advertising contributions by three well-known members of the American Institute of Architects, all of whom confess the necessity of meeting existing conditions — at least to the extent of definitely departing from the present obsolete "ethics." At Mr. Sullivan's suggestion, we append to these letters a letter that appeared in the monthly "Bulletin," issued by the Boston Society of Architects immediately after the close of the last convention.

In the endeavor to obtain a representative expression of opinion on this subject from individual members of the American Institute of Architects, we have written a number of letters calling attention to the communications published in our recent issues, and requesting expressions of opinion, either favorable or unfavorable to the suggestions therein contained. It is illuminating to record that neither in reply to these letters, nor in response to our published invitation requesting contributions from subscribers and

readers, have we yet received a SINGLE STATEMENT adverse to the general need of adopting some form of advertising to interest the American public in better architecture; to explain to them what service they can expect from the architectural profession, and how they can intelligently select an architect to protect their interests in any construction work they desire to undertake. By implication, at least, it would appear that the majority of the profession are already in agreement upon this point! That there would be diverse opinions as to the details of best accomplishing what all seem to desire, was of course to be expected.

We will keep our columns open to the discussion of this subject for several more issues, and again invite contributions from those in opposition as well as from those who approve. We will especially welcome hearing from those who have some definite and constructive suggestions to propose. — Ed.

To the Editor of THE ARCHITECTURAL REVIEW.

I have read with interest your request asking for an opinion on the question of Architectural Advertising. I am glad that you are to discuss this question, because I am not in favor of the present ruling of the Institute which prohibits advertising of any and every class.

I believe it proper to place some restriction on the indiscriminate exploitation which is indulged in by some practitioners, and which is now done by parties not members of the Institute, as offensively as at any time.

The old rule permitting only a notice giving name, address, profession, and any special branch of practice, seems to me to impose a sufficient limitation and to be entirely consistent with the dignity of the profession.

Yours truly,

HENRY H. KENDALL, F.A.I.A.

To the Editor.

In connection with the subject of "advertising," or "professional publicity" of architecture and architects, there comes to mind the talk of the gentleman from Syracuse (I think it was Mr. Brockway) at the last Institute Convention, who told us how the Central New York Chapter bought space in the newspapers, and the nature of their copy.

We need publicity and, hence, we need the newspapers. I believe the Institute Chapters should appoint committees to furnish Sunday papers with timely articles, and that these articles should have a fixed place in the paper, just as music and the drama have. This committee should also furnish to the press illustrations from the Architectural Journals for reproduction in the specially well-printed sections. The Architectural Journals should sanction this with the understanding that due credit be given the course. Then, further, any public improvements should be discussed in the press, led by the said committee, from the architectural and æsthetic standpoint.

If the Chapters in large cities would systematically go about this, and follow it up for two or three or four years, I believe such a clientele of readers would be established as would soon demand a continuance of architectural discussions and illustrations of this sort. With this interest once aroused it seems to me the active work of such Chapter Committees could end.

Very truly yours,

ARTHUR WOLTERSDOFF, F.A.I.A.

To the Editor of THE ARCHITECTURAL REVIEW.

I have tried to write something about advertising architecture, but failed to discover any newer ideas than I developed in the letter that was printed in the December *Bulletin* of the Boston Society. Why not reprint that?

Yours very truly,

MATTHEW SULLIVAN, A.I.A.

PREACHING WHAT WE PRACTISE

There was the usual discussion on advertising at the Convention in Washington last week, the old half-understood plea for it, the usual conventional protest, a little weaker, to be sure, but still doing business at the old stand. But hope springs eternal, and no close observer could fail to detect an ominous rest-

lessness concerning this subject of perpetual taboo. Hence these observations.

Before the young student of architecture learns "The Orders," he's drilled in the first and greatest professional commandment, "Thou shalt not advertise." He gets this by heart, and there grows with his growth an entirely prejudiced attitude toward advertising, his mind dwells on such grosser manifestations as billboards, illuminated signs and the like, until at length prejudice settles into conviction, and architecture and advertising, to him, are as oil and water. This is as far as he is able to see; a proper perspective of advertising in the abstract is for him out of the question.

That advertising is understood and wisely employed in the service of the other arts, who will deny? Have we not opera houses where great music may be heard at popular prices by the every-day people? (The Boston Opera Company for some years maintained a lecture system whereby its propaganda might be carried to clubs, societies, etc.) We have the Drama League of America, only a few years old, with a membership of 60,000 — its purpose, to advertise the educational value of the play. Then there is the Audubon Society, which, last year alone, collected and disbursed \$80,000 for its great educational work of preserving our native birds because of their value to the country's vegetation.

We have art museums whose purpose it is to further an interest in painting, sculpture, and the arts more or less dependent on architecture. We have the Society of Architects to regulate practice in a small group of professionally interested men; but what large public medium have we through which the great mass of the people may be reached? Hardly one man in a hundred can even pronounce the word, and we have, as yet, made no organized effort to promulgate the principles of architecture or to establish a popular understanding of it here in America.

Why not call a spade a spade? This is advertising; and advertising in the last analysis is nothing more or less than the logical development of our proudest boast, our system of compulsory education. The child early in life accepts the idea and it soon becomes a mental habit. He passes from the school of his boyhood, carrying its principle with him, turns teacher, and conducts a continuation system of compulsory education in whatever may be his walk in life. This is advertising! If our public-school system is good, the application of its principle is praiseworthy. They must stand or fall together.

Since this large curriculum is now open to the people of the country, how do we justify our withholding architecture from its rightful place therein? Why not organize at once the American Architectural Association, with memberships suited to all kinds and conditions of men, women, and children, its purpose to rouse a popular understanding and healthy interest in architecture and its concerns, the officers of the association to be members of the American Institute of Architects? By this American method of compulsory education, because of his habitual acceptance of it, the man who stands in the greatest need of architecture will be reached as in no other way.

Amended commandment: "Advertise! Not thyself but architecture." (Signed) MATTHEW SULLIVAN.

The Architectural Review

New Series, Volume IV, Number 9

Old Series, Volume XXI, Number 9

SEPTEMBER, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President Henry D. Bates, Treasurer
Frank Chouteau Brown, Editor

Publishing and Subscription Office
144 CONGRESS STREET, BOSTON

Advertising Offices

ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK
58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

PLATES

PLATES LXXXI.—LXXXIII.—OUTDOOR THEATER ON ESTATE OF GEORGE G. BOOTH, ESQ., CRANBROOK, MICH. (PHOTOGRAPHIC VIEWS) — MARCUS R. BURROWES, ARCHITECT.

PLATES LXXXIV.—LXXXVII.—TRANSIT OFFICE BUILDING ANNEX, NEW YORK CITY (EXTERIOR ELEVATION, DETAILS, PLAN OF ENTRANCE HALLWAY AND ELEVATION DETAILS) — GEORGE B. POST & SONS, ARCHITECTS.

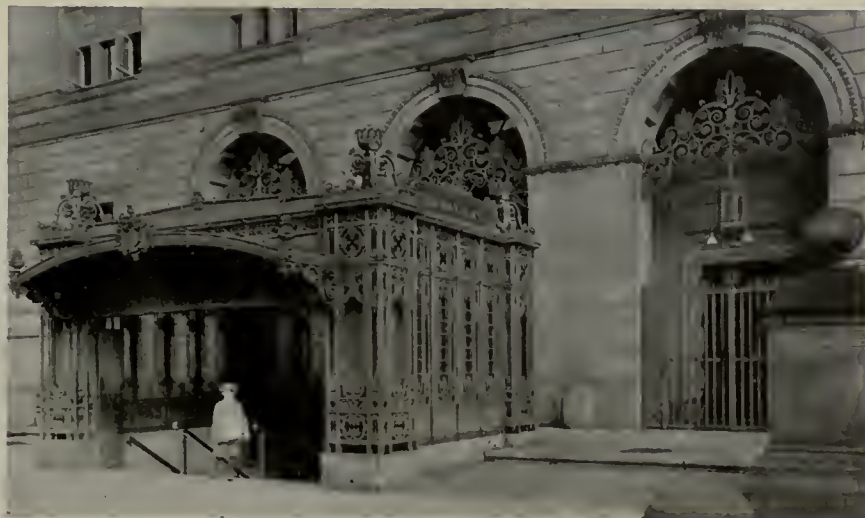
PLATES LXXXVIII.—XCI.—COMPETITION DRAWINGS FOR HIGH SCHOOL FOR CITY OF CHICOPEE, MASS. (PLANS, ELEVATIONS, SECTION, AND PERSPECTIVE) — MATTHEW SULLIVAN, ARCHITECT.

PLATES XCII.—XCIV.—CONSERVATORY IN RESIDENCE OF JOHN R. McLEAN, ESQ., WASHINGTON, D. C. (PHOTOGRAPHIC VIEWS) — JOHN RUSSELL POPE, ARCHITECT.

TWO months ago this page carried a refutation of a professional delusion that a building well done became a "constant advertisement" for its designer. It may be worth while further to expound the unfortunate relation in which the architect stands to the American public, which prevents this from becoming an accomplished fact.

First, the American public remains completely — and rather complacently! — ignorant upon all matters related to Art, and particularly is it uninterested in the art of architecture, as such. If any buildings should, from their very nature, become a permanent "advertisement" of the *architect*, the public monumental type would seem most certain to accomplish that result. Yet not one in fifty of those passers-by in whose lives their sight is a daily experience will, on inquiry, be found to know the designer's name. Investigation will more probably disclose that more laymen know the name of the contractor than of the architect.

In this very monumental field the standards of taste generally adopted by the public are those most strenuously proclaimed by the local press. It is *this* standard of appreciation that causes visitors to Washington, for instance, to regard the Library of Congress, in its pinchbeck meretriciousness, as the most wonderful architectural monument in that city, rather than the more deserving Capitol! Yet how many ordinary American citizens know the names of the architects of either structure?



Setting aside the monumental class, it might next appear most probable that every American citizen would be interested in dwelling architecture, if only because he must himself at some time have had a little experience with that problem! Yet to this class of laymen all buildings are "Topsies" — they merely "grewed." Does a \$5,000 house remind the general public of its architect? On the contrary, it would be far nearer the truth to assert that a large number of the public rank two or three popular magazines ahead of the whole body of practising architects as the responsible source for meritorious work in this class of buildings. Ring the doorbells of residences in your suburbs, or in New York, and see if these buildings are "a constant advertisement of their architect" even in the minds of their owners or tenants!

There remain many buildings which are a constant advertisement of nobody but the owner or occupant — and most of them are so intended. Did Senator Clark or Mister Woolworth build to advertise his *architect*? We think not! Designing a building, then, is something like washing one's own handkerchief — a feat any layman could perform for himself, if he wants to. Thus architects are ranked with steam laundries, as a convenient institution to which can be delegated work that the layman — feeling entirely equal, if not quite superior, to accomplishing it! — does not care to perform or bother about!

THE development of a higher public taste requires a well founded critical appreciation to direct it. Possibly our failure to attain better art standards partly lies in our lack of adequately trained critics of American architecture, past or present. No one lacking in technical training can write intelligent criticism, and few of our properly trained architects have either the time or the inclination to turn their knowledge into this field, while fewer still possess the ability. Yet is the need absolute and pressing.

The lack of these common standards is aptly illustrated by the different viewpoints expressed within the profession! One critic recently spoke in public in glowing terms of a new subway entrance beside the Boston Public Library. This commendation caused a protest from another architect, who declared the ironwork of the new entrance "the more particularly bad because it pretended to ape the beautiful simplicity and refinement of the Italian wrought iron grilles in the openings back of it, while itself overshadowed with the pale and flabby cast of French effeminacy in every Rococo scroll and flaccid angle." The response was as follows: "This ironwork is bully. It fits in with the Library, is well designed and well carried out. If the gates were not immediately behind it, it might be different; but taking things as they are, I believe the designers appreciated that the 'beautiful simplicity and refinement of the iron grilles in the Library openings' would not be right in a structure standing by itself, detached and covering a hole in the ground. Do you think the gates in the Place Stanislas at Nancy express 'Rococo French effeminacy'?" This communication elicited a reply, in part as follows: "I criticize more severely a design that recognizes what is desirable, and then fails of success by its slovenly or mistaken expression. While the

designers may have appreciated the existing beautiful ironwork, and may have attempted harmonizing with it, they have utterly failed in that feeling of dominating simplicity of scroll, and fine and legitimate craftsmanship that permeates the refined ironwork in the Library archways. This new ironwork could at least have been *wrought*, instead of committing the heinous artistic crime of simulating wrought forms in *cast* iron!" We append a photograph containing the evidence on both sides the argument. Judge ye yourselves!

(From "The Architectural Record")

Men's Room, House of Ormond G. Smith
Hopkin & Koen, Architects

THE *Architectural Record* for August is an excellent number. Part III of Mr. Hamlin's articles upon "Gothic Architecture and its Critics," in which he holds a brief for the æsthetic qualities of Gothic as well as its logical derivation, is very sane and appreciative, and an admirable antidote to the excessive stress that has been laid upon Gothic Architecture by Mr. Charles Moore's book. Part II of Mr. Bach's articles on "Church Planning in the United States" traces the obvious utilitarian elements of the plan (which often attempts to masquerade with difficulty as an ecclesiastical monument upon the exterior) to the vagaries of denominational eccentricities, the plan naturally expressing these exaggerated minor considerations.

The illustrations of *Current Architecture* consist of interiors of houses at Wykagyl Park, New Rochelle, N. Y., by H. G. Morse, which are charmingly simple, without affectation, and excellently finished; the delightfully mediæval but appropriate masses of the West Point buildings by Cram, Goodhue & Ferguson, the general view of which is as fine as that of Heidelberg. The country house of Ormond Smith at Oyster Bay, by Hopkin & Koen, is a Georgian

(From "The Architectural Record")

Post Headquarters, U. S. Military Academy
Cram, Goodhue & Ferguson, Architects

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The Architectural Record")

Dining-room, House of Frederick D. Marsh, New Rochelle, N. Y.
H. G. Morse, Architect

(From "The Architectural Record")

Hallway, House of Frederick D. Marsh
H. G. Morse, Architect

mansion, worthy of its best prototypes, and superior to most of them in the delicacy of its details. The Northwestern Mutual Life

Insurance Company's building in Milwaukee, by Marshall & Fox, is dignified, monumental, and well proportioned, and appears to have an adequate location.

Architecture for August is largely devoted to illustrations of Grosvenor Atterbury's development of Forest Hills Gardens from a town planning viewpoint. This work has often been appreciated and mentioned, and is in most particulars, both in plan and detail, admirable. It seems to us unfortunate that wherever towers occur at the station and on the church, Mr. Atterbury should have been influenced by the uncouth terminations of North German towers, such as Lüneburg, Wismar, and Stralsund. German taste has always been (excepting in iron

work) comparatively crude. Nutley Library, Nutley, N. J., by Armstrong & De Gelleke, has delicate detail.

The Western Architect for August has a profusely illustrated article on the work of Elmer Grey, all of it charming, with great artistic quality, most of it of villas and gardens in a hill country, and of a

(From "The Western Architect")

Tea-house, Residence of Mrs. M. C. Russell, Hollywood, Cal.
Elmer Grey, Architect

(From "The Architectural Record")

Riding-hall, U. S. Military Academy, West Point, N. Y.
Cram, Goodhue & Ferguson, Architects

(From "The Architectural Record")

House of Ormond G. Smith
Hopkin & Koen, Architects

(From "Architecture")



"The Church in the Gardens," Forest Hills Gardens
Grosvenor Atterbury, Architect

semi-Italian or perhaps Spanish quality, thoroughly appropriate to its location. This work, we are very pleased to say, gives absolute denial to our contention that most western architecture is overdone.

Of a different genre, but equally admirable, and requiring a still keener feeling for proportion and detail, are the Colonial brick houses of John Russell Pope, to which the August *Brickbuilder* devotes its pages. Never have the best qualities, in proportion, contrasts of color, and detail, of this type of work been better sensed. It is not unusual to find the detail of Colonial and Georgian buildings heavy and dull. In fact, the work in England itself in the time of George III partook of the character of that bourgeois court of the Brunswickers. There was something essentially ponderous about it. Derived from Italian precedents, it failed to assimilate either the dignity or the delicacy of Italian work at the best; and while it pompously aped the manners and court of the Louis, it failed to have even the vulgar imaginative quality of the time of the Grand Monarque. The art of France of the eighteenth century, artificial, gay, vivacious, partook of the fantasies of fops and favorites, while that of England, emerging from the penury of the period of Queen Anne, adopted a pomposity which was comparatively unimaginative and was often accompanied by parsimony. The direct importations of this work at the time of Lord Baltimore and in pre-Revolutionary days were often heavy-handed in detail, as many of the buildings of Maryland and Pennsylvania testify; but in the

(From "Architecture")



Detail of Houses, Forest Hills Gardens
Grosvenor Atterbury, Architect

(From "Architecture")



House of Mrs. Ellen B. Kendall, Forest Hills Gardens
Frederick J. Sterner, Architect

north, the finer sensibilities of ship carpenters achieved a delicacy of line and of moulding and of proportions that is well exemplified in McIntire's porches in Salem, and the houses of Newburyport and Portsmouth. It is the finer quality of Colonial work which has inspired Mr. Pope, and which is especially evident on the house for

Mr. George Hewitt Myers in Washington, D. C. The garage for James Swan Frick, Guilford, Baltimore, Md., has the just proportions and the noble simplicity which make Wren's Orangery, at Kensington, so notable a performance; and throughout all of Mr. Pope's work there is a use of the effectiveness of facias and a subordination of bedmoulds and of excessively rounded mouldings which is almost Greek in its character. In no case are the stone entablatures and string courses too heavy, nor are they too thin. This is the perfection of the appreciation of relative proportions, and is as conspicuous in the finished work as it is in the drawings.

The American Architect of August 9 shows the recent work of James E. McLaughlin, of Boston. The house work is refined and picturesque and with fine-cut detail. In the Commonwealth Armory Mr. McLaughlin seems to have a conviction which is altogether too prevalent in regard to such work, i.e., that a military building must be more than robust in its detail, and that its masses require detail of embryonic and undeveloped character. The work of Bates & How in the August 16 number is very interesting. It is peculiarly English in the rendering of the

(From "The Brickbuilder")



House of Ogden L. Mills, Esq., Woodbury, Long Island, N. Y.
John Russell Pope, Architect

(From "The Brickbuilder")



Garage and Forecourt, House of James Swan Frick, Esq., Baltimore, Md.
John Russell Pope, Architect

(From "The Brickbuilder")



Garden Front, House of George Hewitt Myers, Esq., Washington, D. C.
John Russell Pope, Architect

(From "The American Architect")



House at North Easton, Mass.
Guy Lowell, Architect

(From "The American Architect")



House of Mrs. S. S. Cunningham, Lynn, Mass.
James E. McLaughlin, Architect
(From "The American Architect")

(From "The American Architect")



Kensington Terrace, Bronxville, N. Y.
Bates & How, Architects

drawings, and has the naïve and attractive quality of much of the modern English small-house work, such as that of Raymond Unwin. The hospital work in the August 23d number is entirely uninteresting upon the exteriors. In the issue of August 30, Guy Lowell's house at North Easton is scholarly and has excellent interiors.

Good Furniture continues to uphold its high reputation. Mr. Harris writes on "Furniture as seen in Painting," the first article being upon Holland; Mr. Hunter upon "Modern Fabrics," analyzing and illustrating weaves in a very interesting manner. Mr. Bach contributes Part II of his articles on "Foreign Artists in French Furniture Design," well illustrated, of the periods of Henry II, Henry IV, and Louis XIII. There is an article upon "Sixteenth-Century Italian Chairs and Tables," and the illustrations in "Art in the Home" are from various good examples, as usual. The illustrations of furniture in France from 1547 to 1643 are full of the incongruities of the work of the time, in that the integral parts of chairs and armchairs, etc., each charmingly executed, are entirely inharmonious in scale and often in character. The simplicity of peasant work is overlaid with the sophistication of facile draughtsmanship in design; mouldings, instead of serving the purpose of accenting articulations, which should be their only purpose, become major factors of composition, and surfaces are worried with decorative carving. And yet so skilful is the carving that it commands admiration, despite the fact that the object which it adorns may be uncouth and unworthy of attention. But it may be still said of the work of this period, that it does not violate structural proprieties. Oppenort and Du Cerceau



Meadowdale Apartments, Bronxville, N. Y.
Bates & How, Architects
(From "The Architect")



C. P. R. Hotel Vancouver, Vancouver, B. C.
Francis S. Swales, Architect

have not yet attempted to make furniture fluid, and the traditions of a simpler earlier time are still persistent. It is interesting in this respect to compare the article upon "Italian Chairs of the Sixteenth Century"—from which it is stated France drew her inspiration. France showed little appreciation of, or respect for, the simplicity, coherence in design, and dignity of these chairs. It has long been an abiding flaw in French work that finesse of execution was obtained upon an ignoble background—that fundamental proportions were sacrificed to precious rendering. It is apparent in designs, from those of architecture to those of minor arts, and is a heritage of the superficial efflorescence that began in the sixteenth century, flourished in the seventeenth century, and became omnipresent in the eighteenth.

The Architect for August is an interesting number devoted to the Canadian Pacific Railroad Hotels, great luxurious caravansaries which have been considered necessary instead of the charming small inns of other lands. The larger part of the illustrations are of the hotel at Vancouver by Francis S. Swales. This is of a rather peculiar combination of geometric solids, but is well massed and excellently detailed with a reminiscence of the delicacy of Pavia and Milan. The interiors have the exaggerations of effect which seem to be considered essential in large hotel work. There is one thing to be said, however, about Canadian work, especially when it is associated with mountainous districts: it acknowledges the quality of picturesqueness, of harmony with its backgrounds, and does not hesitate to use high roofs, dormers, and tourelles, in sympathy with French antecedents and the traditions of the château.

THE ARCHITECTURAL REVIEW

THE "BUSINESS" OF ARCHITECTURE

BY DANIEL PAUL HIGGINS

THE ADVERTISING OF ARCHITECTURE

A COMMUNICATION FROM EDWIN H. BROWN
DIRECTOR OF THE AMERICAN INSTITUTE OF ARCHITECTS

A COLLEGE IN CHINA

BY MURPHY & DANA

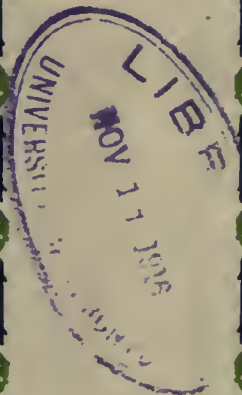
A MASSACHUSETTS GARDEN

BY FISHER, RIPLEY & LE BOUTILLIER
PHOTOGRAPHS BY JULIAN BUCKLY

FIFTY
CENTS

OCTOBER 1916
FOUNDED 1887

VOL IV
NO X





Seven rooms, bath, and basement, to cost about \$3,500.00.

Aymar Embury, II, Architect, New York City

WHITE ENAMEL

Does Not Yellow

on

ARKANSAS SOFT PINE

This is a non-resinous wood of fine grain and lustrous texture, possessing well-balanced absorbing qualities which insure a finished enameled surface of sustained color, luster, and "life."

Because of the absence of pitch, the white lead undercoating is applied directly to the wood without the necessity of preliminary shellacing. This method insures both a uniform absorption of the first coat and definitely avoids any tendency towards raised grain on the part of the wood itself.

Because of an abundant supply, Arkansas Soft Pine is readily obtainable, and at a price notably less than that of rarer woods frequently recommended for this treatment. Upon its merits, therefore, together with the advantage of moderate cost, the wood is coming more and more into favor as an interior trim, not only for apartments and moderate-priced houses, but for substantial homes as well.

White enameled and stained samples free on request. If you have not received your copy of our Architects' Manual, let us know. Address Dept. A.

Arkansas Soft Pine is Trade-Marked and sold by dealers. Yours can supply it.

ARKANSAS SOFT PINE BUREAU

LITTLE ROCK

ARKANSAS



PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

OUR principal article for this month is the actual beginning of Mr. Higgins' series on "The Business of Architecture," developing the preliminary portions announced in his introduction published last month, and indicating those methods—or, rather, some of those lacks of method!—demanding the attention of architects who aspire to a practice dealing with larger commercial work. The necessity is pointed of accomplishing an adequate system before they can hope to be seriously regarded by the man of business training as a responsible adviser, to whom he can entrust with safety the control of his investment, with full assurance of his funds being so expended as to guarantee him the greatest possible amount of investment return. Mr. Edwin H. Brown, of Minneapolis, a director of the American Institute, in this issue also states not only his belief as to the advisability of advertising the profession of architecture, but even indicates more ways than one in which that campaign has already been inaugurated in Minnesota, the center of the progressive northwest.

Besides the interesting group of buildings for the Tsing Hua College, in China, by Messrs. Murphy & Dana, to which the line plates of this issue have been given,—which have been supplemented with perspective and photographic views, accompanied by a description, upon another text page,—our photographic plates this month illustrate an exceptionally interesting garden, by Fisher, Ripley & LeBoutillier, built adjacent to an house of indifferent type, by means of photographs taken by Mr. Julian Buckly. These plates are accompanied by views of two simple gardens near Philadelphia, by Dühring,

Okie & Ziegler, both laid out along streets,—one beside the Willet Studio, the other back of some inexpensive "working-men's homes,"—and both in the nature of "community gardens," intended temporarily to occupy land that will later be developed, but would meanwhile present this more attractive guise to the near-by houses and to the passer-by—

rather an unusual problem, requiring evident simplicity in arrangement, planting, and care. The Omaha Bank Building, by Mr. Henninger, has a restrained and simple interior, while the exterior was complicated by the necessity of providing store fronts on both the corner streets and by the unusual grade conditions.



Plan, Willet Studio Garden, St. Martins, Pa.
Dühring, Okie & Ziegler, Architects



Detail of Gate, Garden for H. T. Hayward, Esq., Franklin, Mass.
Fisher, Ripley & LeBoutillier, Architects

The November issue will contain for its principal half-tone and line-plate section such effective contrast as is provided by the photographs and working drawings of a stone Italian type of dwelling, at Washington, D. C., by John Russell Pope, and the photographs and plans of the new Morristown Parish House, by Mr. Bertram Grosvenor Goodhue. Two pages will be given to a description of Mr. Goodhue's Parish House; and the next instalment of Mr. Higgins' article will deal in detail with the actual business organizations of architectural offices in a constructive and instructive fashion.

Another page of letters contributed to the discussion of "Advertising Architecture" will be printed, along with "facsimile" reproductions of some newspaper advertising undertaken by those two or three Chapters that have recognized the need, and ventured to experiment along "dignified" lines seeking solutions of this problem. Inasmuch as this topic must undoubtedly receive consideration at the coming convention of the American Institute of Architects this December, in Minneapolis, this article is aimed to be particularly instructive and definite, and we have taken advantage of the opportunity for its timely publication in this issue, the last that will be received by our subscribers before the Institute convenes its sessions.



Photo by Mary H. Northend. Salem, Mass.

GIDEON TUCKER PORTICO
at Salem, Massachusetts.
Built in 1807 of White Pine.
Samuel McIntire, Architect.
Removed to, and now preserved by
the Essex Institute, Salem.

(Note—We regret that we misnamed this McIntire portico, which holds such a high place in the esteem of architects, "Tucker-Rice Portico," in a previous use of the illustration, and in the interest of historical accuracy gladly acknowledge our error and give it its proper designation.)

THIS is but one of many masterful designs of Samuel McIntire that have been preserved to this and future generations because of the wonderful durability of

WHITE PINE

The same quality of White Pine is still abundantly available today, as it always has been, in all grades and in any quantity desired. If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

Representing
The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and the Associated
White Pine Manufacturers of Idaho

Address *WHITE PINE BUREAU,*
2042 Merchants Bank Building, St. Paul, Minn.

The Architectural Review

Volume IV (Old Series, Vol. XXI)

October, 1916

Number 10

The "Business" of Architecture. Part II

By Daniel Paul Higgins

THE science of architecture and constructive building has developed during successive periods to its existing condition of manifold complexity, all leading to the present-day demand of utility and economy. This demand, unfortunately, is not recognized by many architects; and is especially ignored by young men fresh from the schools of architecture, who consider their art as the only requisite for success, disregarding the fact that while an architect is a professional man, if successful, he controls the distribution of as much or more money than men in any other profession, and that the general trend of the public mind — in America, at least — places utility first, and allows art to follow as a matter of lesser importance.

Success in architecture cannot be attained without full preparation in artistic ideals by those who carry it on; but unless serious consideration is given to organizing one's business, with the proper appreciation of business methods that is required to meet the demands and best serve the financial interest of the business client, the latter will probably be inclined to continue his recognition of those modern building organizations where the intricacies of building and design are handled to his satisfaction.

Many architects of my acquaintance continually criticize the low standard of design of American architecture, particularly as applied to commercial work, apparently entirely unmindful of the fact that they themselves have no such equipment of business habits as would obtain the confidence of the business man, who in both the first and last analysis controls the upbuilding of our cities. While these architects indulge in much conversation embracing points on design, environment, etc., seldom do they touch those points most vital to their clients; namely, cost, method, quality of construction, and speed! It is solely due to this conspicuous absence of method and economy in latter-day architectural practice that modern building organizations have sprung into control and become so largely responsible for the shapeless masses of construction growing at random in many of our leading cities. One may be inclined to criticize the business man for his poor selection of an architect, and by this means consider him responsible for such a condition; but on second thought it should be realized that it is but natural that his knowledge and appreciation of method and economy should be greater than his education in art!

Too much stress cannot be put upon one subject; namely, money. More often than not the prospective client approaches the architect with considerable hesitancy, for has he not heard from his friends time and again how so-and-so had spent fifty per cent more in some building construction than he had originally set aside for the purpose? A man engaging an architect generally defines a specific amount to spend on the contemplated building project. More often than not the architect submits a design that he fully realizes cannot possibly be completed for the amount determined upon. This causes a prodigious waste of time, often involving changes, which creates a condition of uncertainty in the prospective client's mind. Architecture, in this respect, seems to be the only business wherein such laxity is permitted. What would a man accustomed to business habits say or think when commissioning a broker to buy for him certain stock, specified both as regards description and amount, if

the broker were to spend half as much again — or even a point more than ordered? Frequently a man has been made ridiculous in the eyes of his friends by allowing an over-ambitious architect to spend more of his money than he originally contemplated. This, however, though seemingly successful business for the architect, is, nevertheless, generally speaking, poor policy — very likely to recoil upon his future reputation both as an architect and a man of business.

How often do we hear architects complain of their residential practice, at the same time expressing a desire to do commercial work? In how many cases are such architects qualified to meet the exacting and difficult demands of the business man; namely, the proper knowledge and method required to master the many modern problems — such as the designing, planning, and construction of large and complicated structures, made necessary by the increased population, which creates high land values — in a manner to assure the owner an adequate return on his land values; or even to realize the importance of speed in relation to rental periods; as well as many other serious business considerations now quite foreign to many of those architects who most complain of the nature of their practice?

A practical illustration is the case of a young architect who, while traveling abroad, met and made a fast friend of an American banker, through whose interest and influence he was afterward engaged as architect for three important residences. Later, these same clients, all allied in the banking interest, selected another man as architect for a large bank they proposed building. Having apparently executed the work on the residences satisfactorily, the architect approached these business men, requesting an explanation as to why they did not consider him as architect for the bank. In answer they frankly told him that, during the work on their residences, his business methods were keenly observed; and when the question of an architect for the bank building came up it was unanimously agreed that he was not fitted to represent and protect their financial interests.

In the same way that the bank statement serves as a business barometer, the business man is able to form an intelligent estimate of the architect's business organization by the very first statement of account he renders. Nevertheless, accounting systems and office methods are the very last formalities usually considered necessary by most architects on opening their offices. The prevailing feeling, unfortunately, is that business and, to a certain extent, construction itself, are necessary evils. Accounting systems are installed and supervised by a stenographer, regardless of whether accounting has been any part of his or her previous study or training. As a matter of fact, the design and installation of a proper accounting system require an exacting and difficult special training and experience, the power accurately to create and apply a scheme calculated to meet the particular needs of a special type of business, and cannot be a confused or imperfect method forced on the situation by one ignorant or unskilled in such matters. Many architectural firms make a practice of forcing their business to fit their queer accounting systems, regardless of economy and efficiency. This condition is immediately noticeable to a client of business experience, and is equally discernible in many other ways. The injury increases

as long as the system — or lack of system — is maintained; unnecessary time and expense, involving loss, are inevitable, and the operation as a whole is necessarily hindered and restricted. One of the evils resulting from this condition is the unsystematic rendering of bills for commissions; in consequence, creditors' bills, as well as employees' wages, are held up unnecessarily, all tending to give the architectural firm an unhealthy reputation.

Confidence is the basis of all business relations, which simply means that, in order that business be carried on successfully, men must trust one another. A reputation for good credit speaks good character, which tells in all conditions of life. It exercises a greater power than talent, and secures all the honor, without the jealousies, of fame. It carries with it an influence which always tells, for it is the result of proven honor, rectitude, and consistency, qualities which command the general confidence and respect of mankind.

To obtain success it is necessary to surround one's self with men of high character. Unless the aspirant to high honors in his profession has zealously guarded his reputation, it will be impossible to draw around him those men upon whose loyal aid he depends for success.

It is impossible to avoid passing reference to the artistic attitude so common among architects. No architect is a great architect who depends only upon his social aspiration and artistic temperament to assist him. Artistic talent, along with the other necessary qualifications, is the desirable combination; but talent alone will not make a practice successful — it also requires purpose. In other words, it is not the power to achieve, but the will to labor continuously, without frills, that ultimately means success.

The reader will probably recall many men of his acquaintance who seek to create an impression by adopting a pose and manner either fashioned after some social celebrity, or a creation of their own imagination. Such pose is nothing short of egotism. The egotist is next door to a fanatic. Occupied with himself, he has no ability to realize the bad impression he is creating.

Go hunt out the architects in any community who are successful, and who have done most for their own and the general good, and you will find that they are almost uniformly the serious, overworked class. It is these men who are most active in all works of a good character, and in all matters concerning the public good. Architects of this class, however crowded with work, are always capable of doing a little more; and you can rely upon them in their busiest time with a great deal more assurance than upon the idle *poseur*. Give a busy architect five minutes to write a letter and he will dash it off at once; give the *poseur* a day and he will take a week. A business man, relating his difficult experience with architects of the artistic type, explained that in one case, when he complained of the delay in answering his letters, he was told by the architect that he was not running a business, and he had no time to answer letters.

If it were possible for architects beginning their practice to make use of the experience of others, the number of failures would be greatly reduced. The only experience, however, that is really worth anything to us is our own, and as a general rule our experience is valuable only in proportion to its cost — not so much in money, as its cost in effort, worry, trial, and hardship. Good advice and sense can never take the place of actual experience; but they may reduce largely the cost of experience, and with that idea in view the following examples, showing the causes and effect of so many deplorable failures, will serve to illustrate the purpose of this article.

The three following practical examples of business incompetence and indifference in matters of credit will serve to help prove the point; i.e., that no architect will ever reach the honor to which he aspires in his profession without appreciating the relation of business methods to the operation as a whole.

A few years ago a young man opened an office in New York to practise architecture. He had many advantages, for, in addition to a good school training here and abroad, and his family's wealth, social and business influence made it possible for him in a few months to be entrusted with several large and important commissions of both public and private character, aggregating more than half a million dollars. Unfortunately, his business

education had been neglected, and, with little appreciation for proper construction methods, his preparation was only along the lines of his art. Instead of a definite business organization, his was a haphazard, hit or miss affair, managed by a stenographer with no knowledge of such matters. His accounting methods were his own invention, and inadequate to produce intelligent results.

For example, when asked by a client for a statement showing the financial condition of his work, as to the amount of contract and orders, payments made on account of same, with balance due to complete the various contracts, the architect, not being equipped in knowledge or organization to supply this information, would accept the contractors' statements without any check of the conditions represented therein. This unbusinesslike procedure forced the owner as well as the architect to depend on the accuracy and honesty of the contractors involved.

This, and other information most vital to his clients, was never available; or when received was so badly presented that invariably conditions were much more confusing than enlightening. On one occasion a client complained of the unbusinesslike and incorrect statement submitted to him by the architect. The latter, with an attempt to hide his irregular method, explained that the statement was issued before he had a chance to see it, and on investigation he found that his bookkeeper had erred by "debiting the credits." It is needless to say that the client's confidence in this architect's ability to represent his best financial interest was shattered. After severe criticism and the loss of good clients, an accountant was engaged to adjust his mismanaged affairs, but his reputation had already traveled too far. While showing good taste in design, he was prone to exaggerate its importance, performing his business and carrying on his construction carelessly, without properly appreciating its importance to the whole. This, of course, was disastrous and costly to his clients, before long his practice began to fall off, and he was finally left with nothing but a rent bill.

The case of a Western architect who, through influence, had established a very valuable connection with one of the largest theatrical syndicates in America is noteworthy. In order to work to advantage he found it necessary to open a large branch office in New York City. Owing to a large volume of work he was able to secure the services of many good men; but, like the architect in the foregoing example, he lacked an appreciation of business methods, and tried to conduct his financial affairs with the usual assistance of a stenographer. After several months of this procedure he was forced to seek the aid of an accountant, to relieve himself of much interruption and worry, and to be able to judge intelligently of the relative value of data. In the progress of readjustment it was discovered that, owing to poor business organization and indifference in matters of credit, there were uncollected outstanding commissions amounting to over twelve thousand dollars. In the meantime all creditors were held up, and draughtsmen's salaries were far in arrears, causing many changes in the pay-roll and a low standard of employees and production.

The dangers of this evil were called to his attention, and while his affairs were finally and properly presented, he had already acquired bad habits, and before long he was back in the old rut. Law suits resulted and, unable to secure further credit and assistance, his clients appointed other architects to complete the work he had begun.

The last example under this heading glaringly shows how early opportunities are wasted by lack of order and business system.

After many years specializing in design in several of the very best offices in this country, a young architect had the good fortune, through his pleasing personality, to make a friend of a financier of considerable national and international reputation, who engaged him as architect for a very costly residence. A short time later, through this client's influence, a business associate also engaged the same architect for a residence equally as important. Being over-ambitious, he engaged in speculative apartment house work, in addition to his residential work. Having no experience in the business or practical side of architecture, and being a man of pose and unsystematic habits, he proceeded with an absolute disregard for everything suggesting order. Con-

tracts with clients, accounting and filing systems, and the payment of bills and salaries were neglected. While commissions were regularly received, this, in addition to money borrowed, was used to help finance the apartment house work, which proved finally unprofitable; nor could he force the collection legally, having failed properly to protect his interest in the beginning. Draughtsmen and creditors alike obtained judgments against him, and attached all future commissions, along with other personal property; thus inconveniencing the owners, who in turn appointed another architect to finish the work,—all of which forced their former architect into bankruptcy. Notwithstanding this deplorable condition, and his reputation for owing many bills, he was inclined to regard all this in the lightest fashion, continuing to seek credit wherever he could to enable him to live in the same extravagant environment as was his habit.

Another phase of the practice of architecture, and one that can by no means be overlooked, is partnership. A partnership has been defined as "an association of two or more persons for the carrying on of business together and dividing the profits between them." This definition outlines a comparatively simple condition of affairs, but in many associations to practice architecture financial affairs are so arranged that neither partner has any idea of the profits. Owing to the relation, personal and intimate, existing between partners, much consideration should be given in the beginning to the proper installation of business methods. Preparedness in this respect is essential to success in order that it may not be hampered by petty quarrels, which usually lead to disagreement of a more serious nature.

The average architect entering into partnership relations does not stop to consider in what position he places himself. In addition to exercising precaution in the selection of his associate, the following examples will clearly define the importance of securing an adequate business organization:

A member of a wealthy family who from an early age showed unusual artistic talent chose architecture as his profession. In addition to a costly education he was later established in a splendidly furnished office and, through his family's influence, an important clientele was rapidly developed. A relative, a man of keen business sense, employed an accountant properly to organize his business. Having no financial resources of his own, and in order to avoid any possible complication in the architect's business affairs, a liberal sum was provided monthly to cover all personal expenses. After all this preparation, instead of co-operating with his organization, he not only ignored all systems, but did everything possible to confuse the records that would show an appropriation of business funds for personal uses. Besides his allowance, and the use of all business commissions, demands were made on the relative by creditors and draughtsmen for amounts due them. His clients' interests were as much neglected as his own, and after a short time he was forced to acknowledge himself a failure.

He later formed several partnerships, and in one particular with a man already established in another city. This partner's political and business affiliations were the means of securing much work. A partnership agreement was drawn up, and it was agreed that a man capable of managing the business be engaged; that all business, design, drawings, etc., be done under the direction of the New York office, and that in addition to his other duties the manager would receive all commissions and deposit same to the firm's account. This he endeavored to do, but on several occasions when the firm's bank account was low, and in the absence of the New York partner, a request was made on the out-of-town partner for money to meet pay-rolls. In nearly every case a reply was received that a check for commissions had been mailed the New York office a few days before; and on investigation it was found that the New York partner had used the same for his personal use. In one instance, when salaries and bills were far in arrears, on receipt of a large check he decided to employ it for a long pleasure-trip. On learning of this his draughtsmen and creditors pressed his partner, and refused to work longer or give further credit until all debts were paid.

At this point all future relationship between the partners stopped, and after the final accounting the relative was forced

to advance large sums of money to cover deficiencies discovered. On the plea for another chance, and the continued support of the relative, the latter, now disgusted, offered to triple the young architect's allowance if he would give up his practice.

Unlike the foregoing example, the following illustration shows where poor business methods, instead of bad faith, were responsible for a failure that would ordinarily not have occurred:

An engineer of very high technical standing, and an architectural designer who had acquired considerable recognition while serving as an employee, formed a partnership to practise architecture. Conditions were most favorable, for in addition to their technical talent both men, through good influence, were in an advantageous position to secure work. While all conditions seemed to favor them, neither partner had enough business sense and foresight to realize the necessity of proper business methods. Each felt capable of originating a system far more efficient than most expert accountants, and neither was open to suggestions. Many ideas were involved, and much changing of system took place. In a short time there was a conflict of ideas, which later developed a strained feeling, and finally one of distrust. After the failure of all their queer systems it was decided that as the commissions were received they would alternately be deposited in the partners' private accounts. The result of carelessness, rather than dishonesty, created dissatisfaction, which finally brought the case into the courts, when an accountant was engaged to adjust the accounts, dissolving the partnership. Owing to the many systems, twelve books were involved—and these were finally reduced to three, when, to the surprise of the partners, the year's profit was disclosed as being over eighteen thousand dollars!

It is significant to note that this firm, while doing a flourishing business, through neglect of a proper agreement and an efficient accounting system in the beginning, lost a splendid opportunity.

There exists a mistaken idea that, to be a successful architect, it is necessary to be regarded as a man of artistic temperament, aping the mannerism of spoiled painters and musicians, often adopting distinct peculiarities of dress, speech, and action. If time and space would allow, much could be said in regard to the stupidity of the affected pose and its consequences, but the following example will perhaps suffice:

The importance of business in relation to a successful architectural practice was being discussed a short time ago by four men interested in the profession. One of the number, who had been practising for a number of years, and without much success, exclaimed, with a boastful air and apparent contempt for the subject, that he got along without business red tape; the only thing that occupied his attention was the balancing of his check-book, as the only account book his business required, inasmuch as he did not care to know what his profits were as long as he had some idea of his bank balance, which, after all, indicated whether or not he was making money. The reader no doubt has observed that this same point of view is entertained by many other architects, who seem to take pride in their disorder, and who, nineteen times out of twenty, fail in the practice of their profession.

It is said nowadays that a man without the influence of wealth and social position has no place in the practice of architecture. There is no doubt but that wealth and social position figure as important factors in the establishing of a practice; but without purpose and ability, success is short lived. This influence, seemingly an asset, is very often a drawback, as many men reared in this environment so disregard their opportunities, and are so taken up with their self importance, that little time is given to essential requirements, as the following example will illustrate:

A man of considerable affairs had a partner whose son had received a good architectural school training, and when serving as chairman of a building committee for a large hospital, favored and finally commissioned his partner's son as architect. During an important committee meeting, the architect, to impress the committee with his artistic temperament, excused himself to listen to a street singer. After this interruption he returned, explaining that it was his habit to drop all work whenever he had an opportunity to hear this man sing. Before the hospital plans progressed very far the committee found the architect lacking in good sense, and the work had to be given to another architect to finish.

Tsing Hua University

Peking, China

Murphy & Dana, Architects

IN this group of buildings two points are of unusual architectural interest. The first is in connection with the site, which is part of the confiscated estate of a Chinese mandarin, including a group of old buildings in the Yamen, or women's quarters, which have been restored, to be made the women's dwellings for the new college. The charm of these buildings, grouped around the old lily pool, is indicated in the accompanying photographs. Second, while intended for erection in China, the interest of these buildings is not limited by any particular localization in their style, but they have been treated as straightforward problems of design in brick, the chosen material.

The arrangement of the entire group is shown by the accompanying



New Library Building



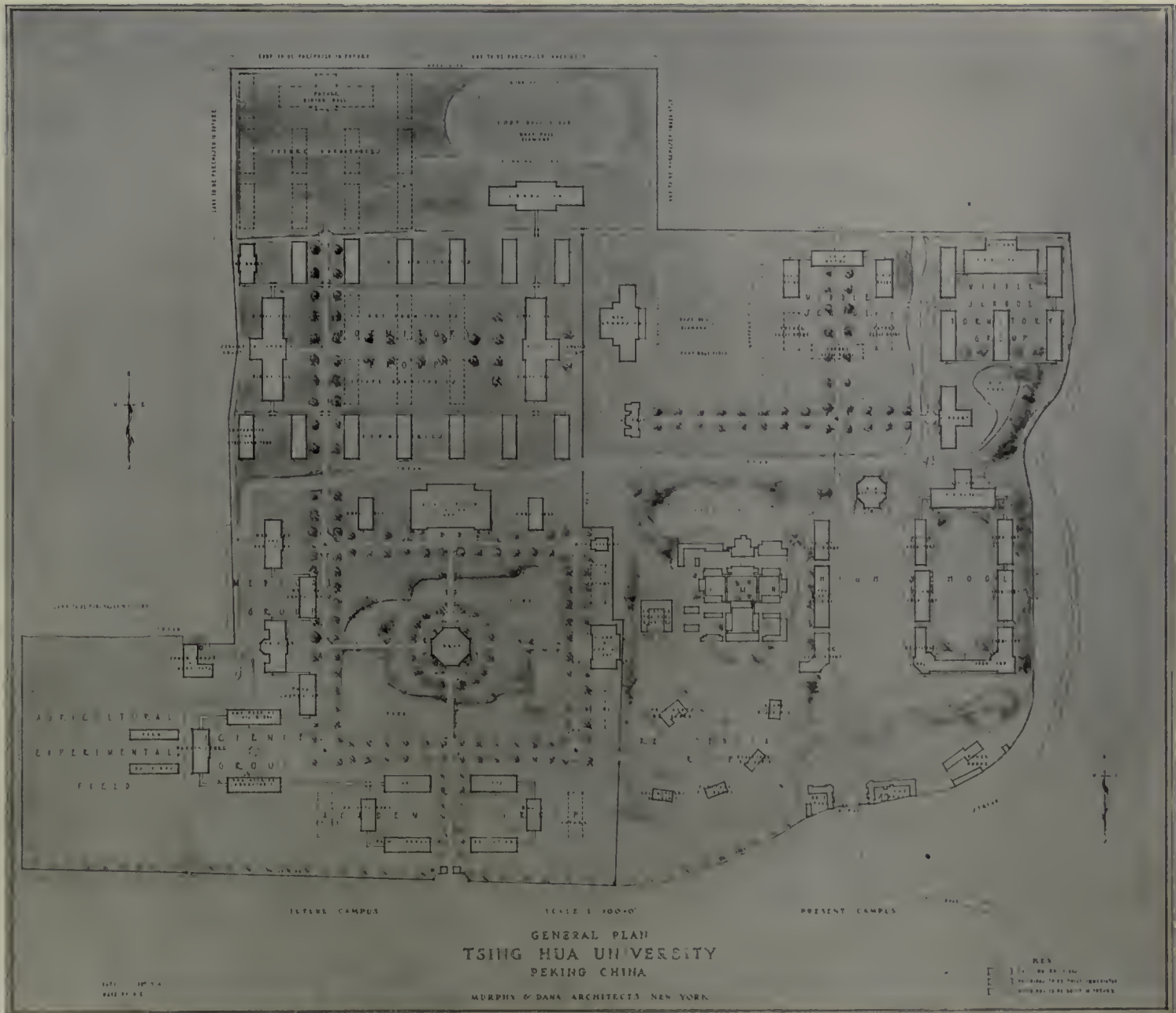
The Yamen Courtyard

perspective and group plan; while the first of the principal buildings to be built are illustrated by these perspective studies and the line drawings reproduced in the working plates of this issue. The unusual problem of handling work at a location as remote as China, has been several times undertaken by Messrs. Murphy & Dana. Their experience has shown the best results to have been obtained from plans worked out

at a small scale, showing definitely the methods of construction, and their arrangement and design, and then duplicated and forwarded to their construction office in China, where they are re-drawn under their representative by native draughtsmen to conform to local measurements and the construction materials available.



Picture in the Old Yamen, taken across the Pool



GENERAL BIRD'S-EYE PERSPECTIVE AND PLAN, TSING HUA UNIVERSITY, PEKING, CHINA

MURPHY & DANA, ARCHITECTS



GYMNASIUM BUILDING



LIBRARY BUILDING



SCIENCE AND RECITATION BUILDING

PERSPECTIVES OF THE NEW BUILDINGS FOR TSING HUA UNIVERSITY, PEKING, CHINA

MURPHY & DANA, ARCHITECTS



LEDGE-STONE PATHS; AND WATER-POOL



GARDEN HOUSE AND FLOWER TERRACE.

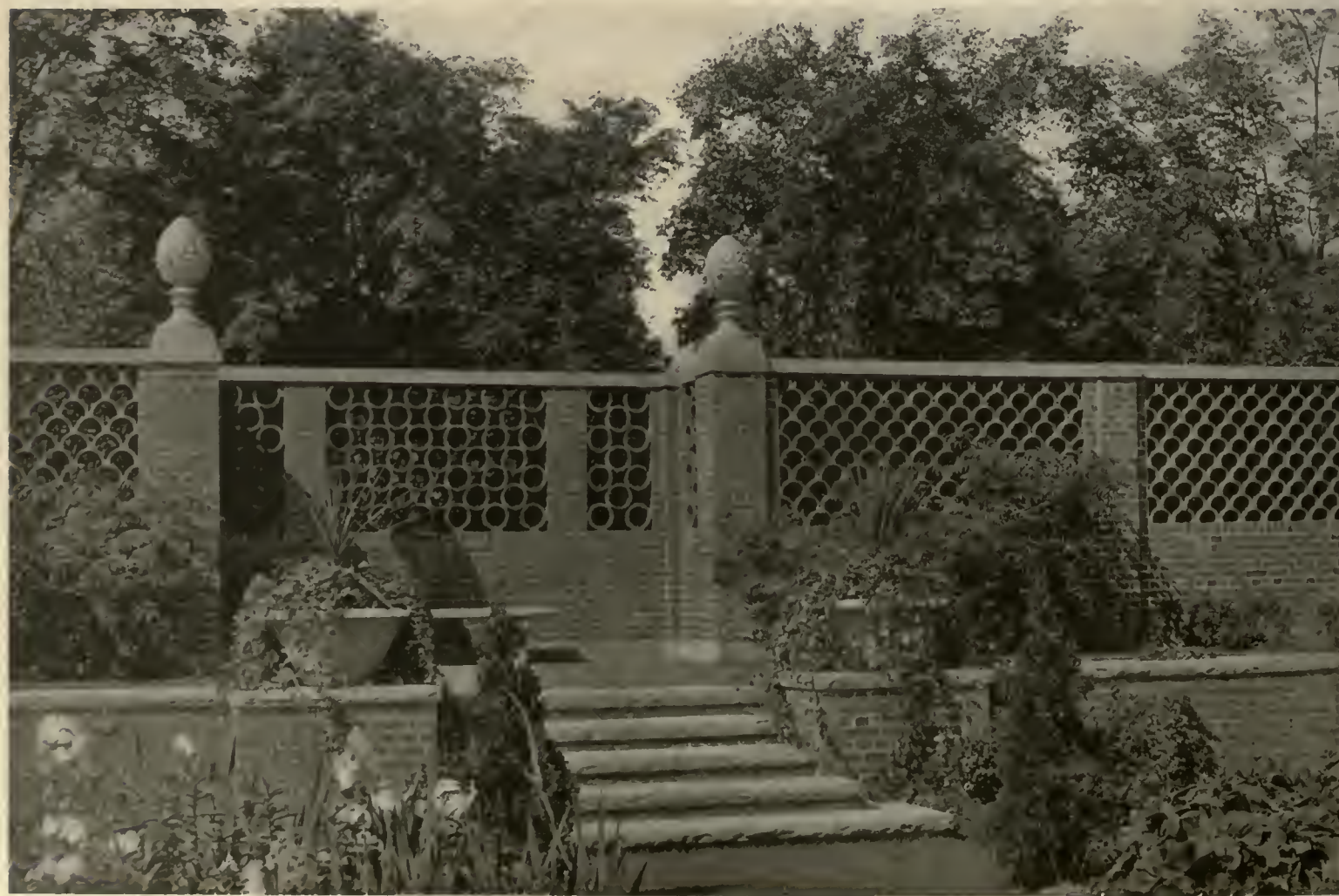
PLATE LXXIII

COMMUNITY GARDEN, SPRINGFIELD AVENUE, ST. MARTINS, PA.

DÜHRING, OKIE & ZIEGLER, ARCHITECTS

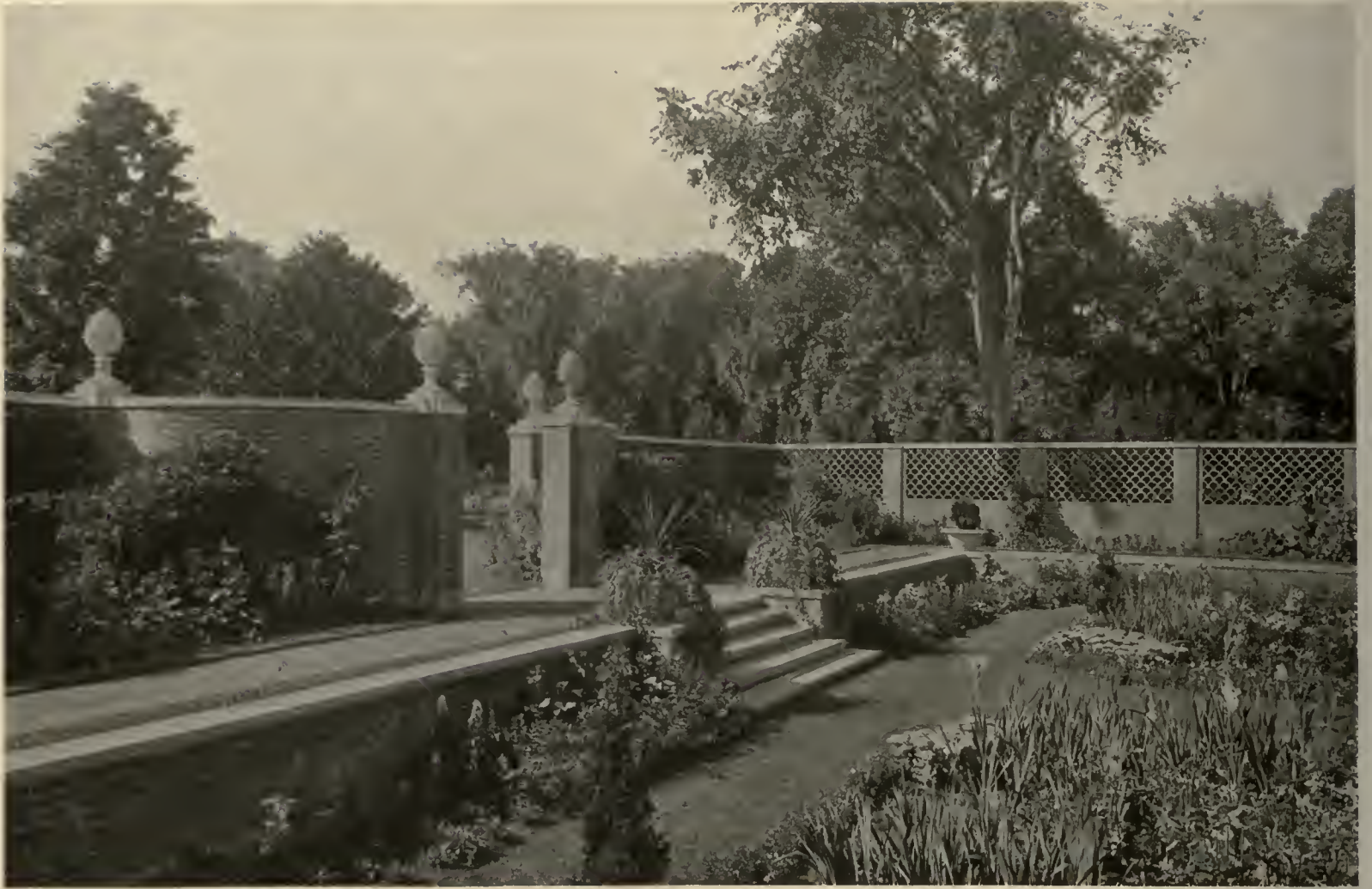


GENERAL VIEW



DETAIL OF FENCE

PLATE I



ENTRANCE END



GARDEN HOUSE



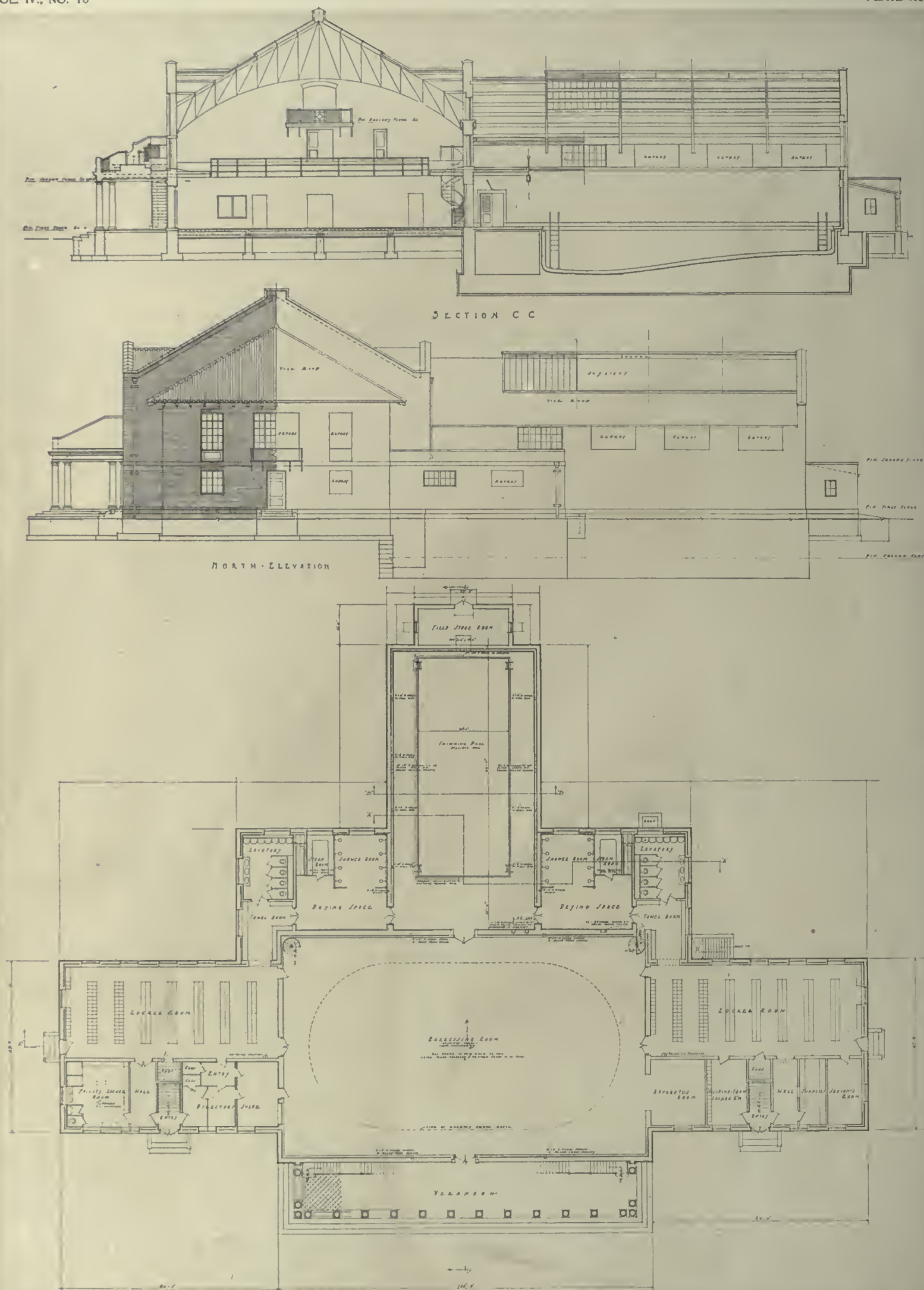
INTERIOR OF BANKING-ROOM



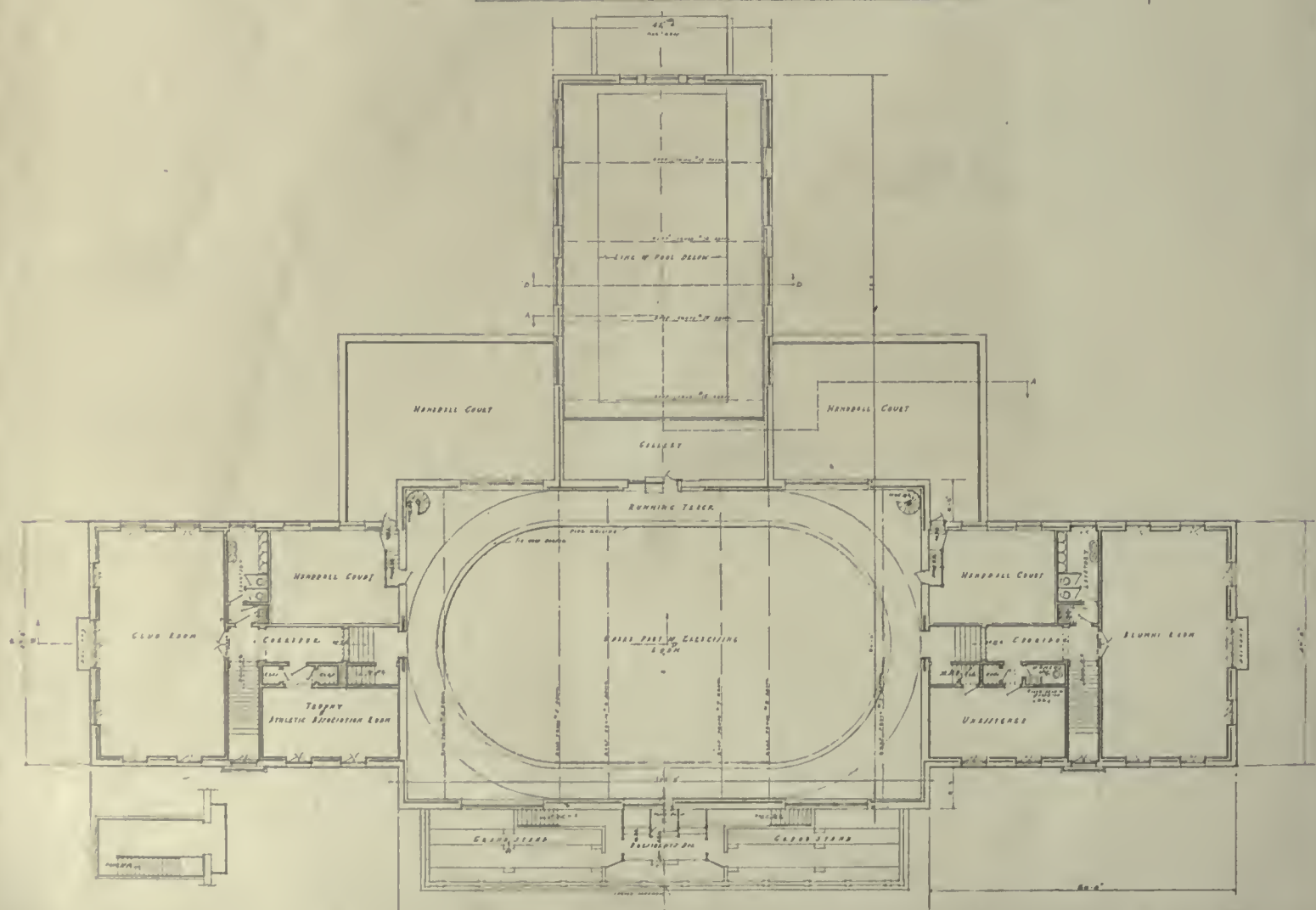
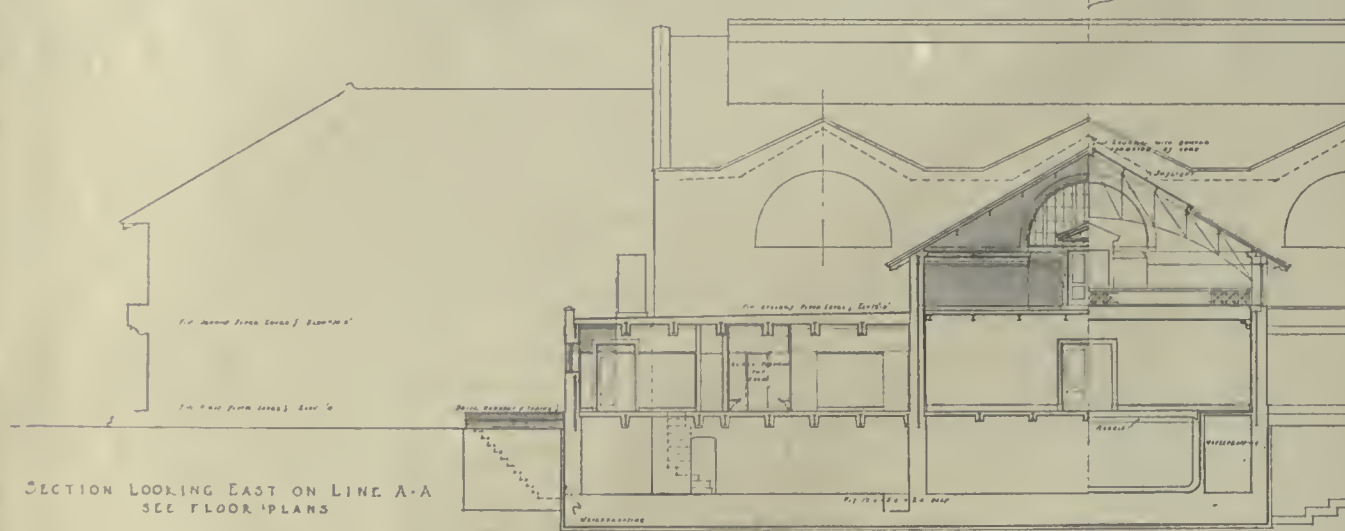
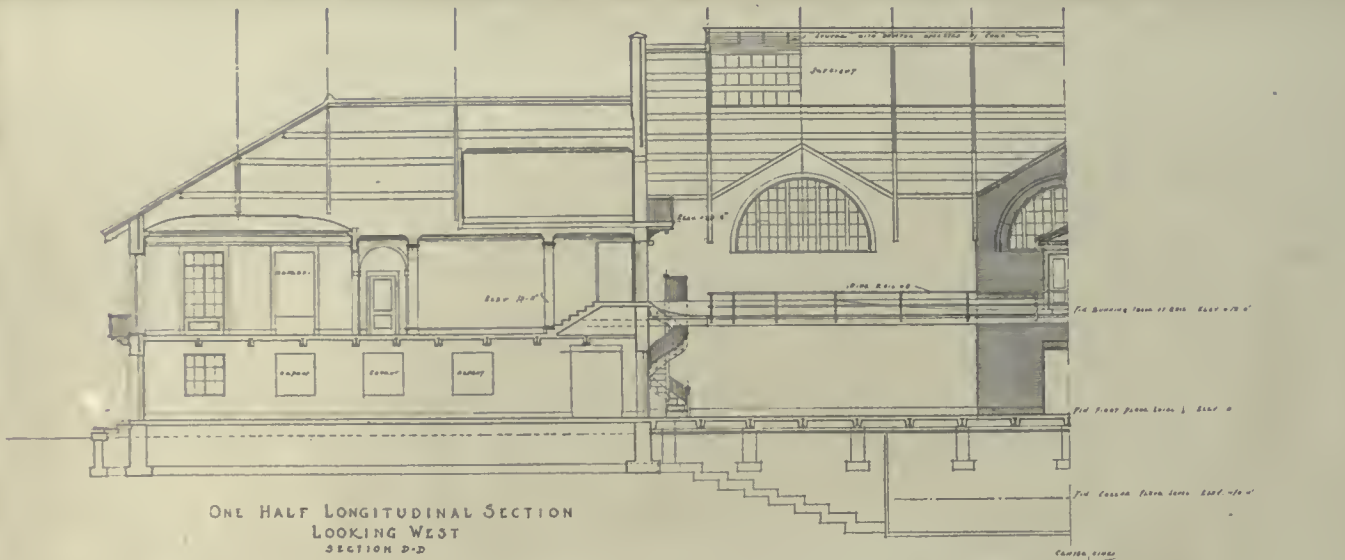
EXTERIOR

UNITED STATES NATIONAL BANK BUILDING, OMAHA, NEB.

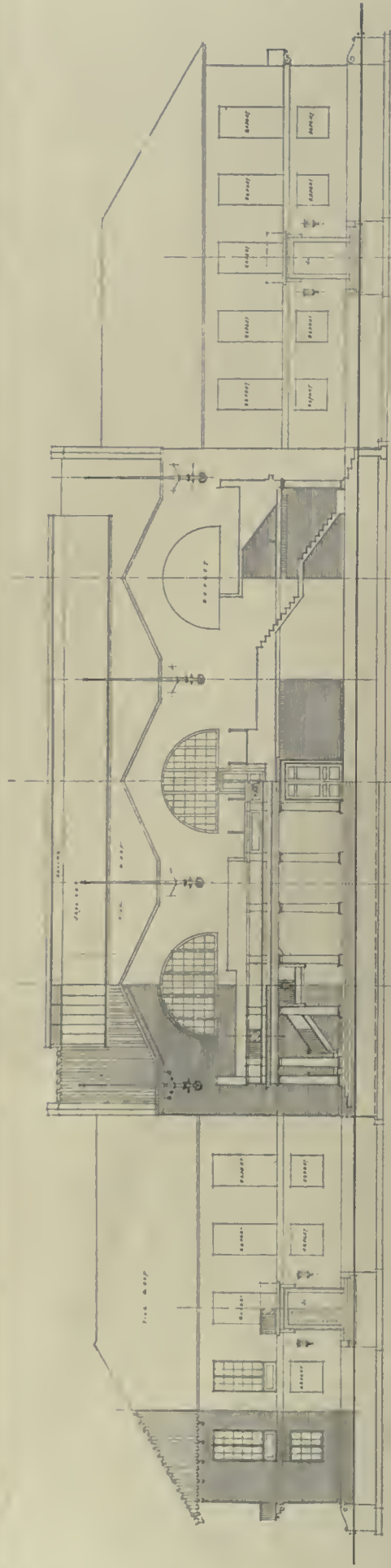
F. A. HENNINGER, ARCHITECT



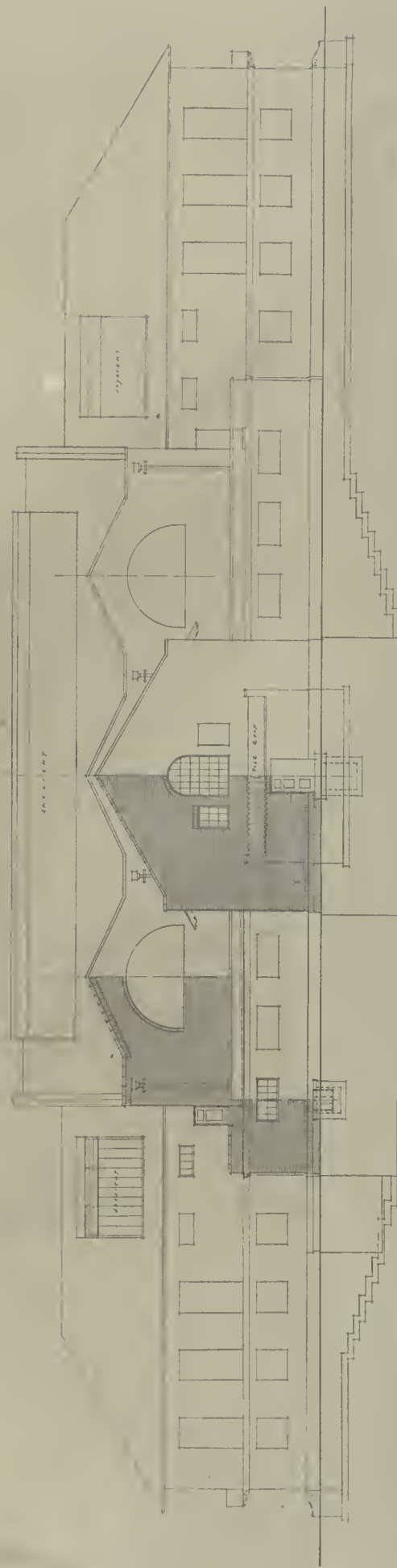
SECTION, END ELEVATION, AND FIRST FLOOR PLAN
GYMNASIUM, TSING HUA UNIVERSITY, PEKING, CHINA
MURPHY & DANA, ARCHITECTS



Plan reproduced at the scale of thirty-two feet to the inch
Sections reproduced at the scale of twenty-four feet to the inch



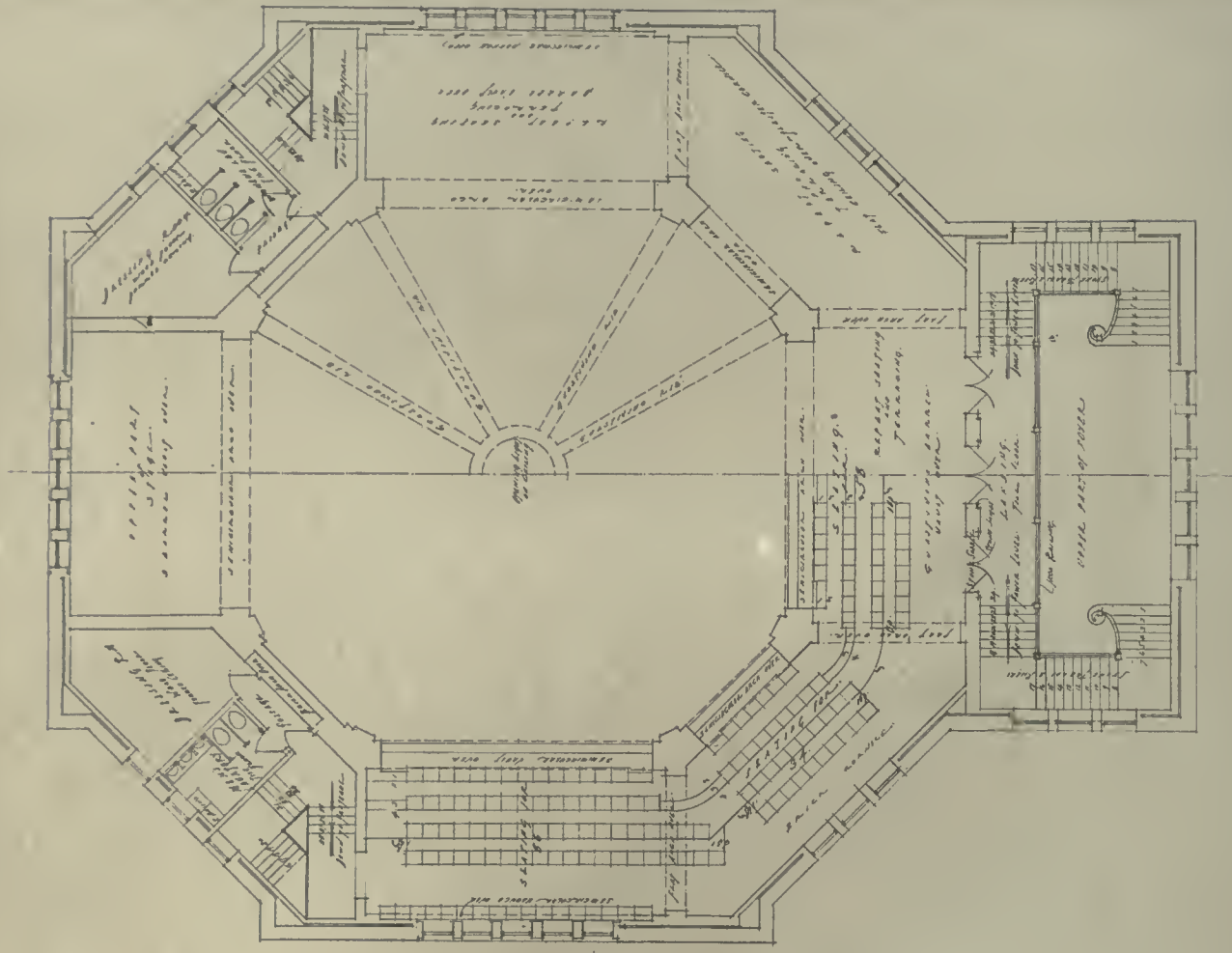
EAST ELEVATION



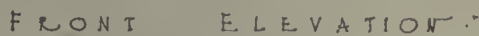
WEST ELEVATION

FRONT AND REAR ELEVATIONS
GYMNASIUM, TSING HUA UNIVERSITY, PEKING, CHINA
MURPHY & DANA, ARCHITECTS

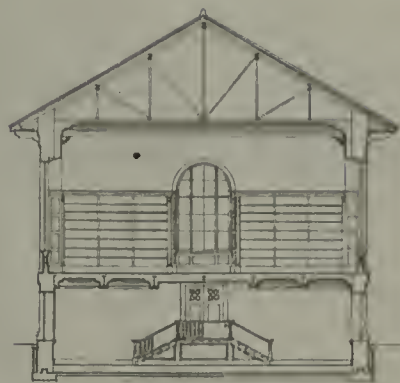
Reproduced at the scale of twenty-four feet to the inch



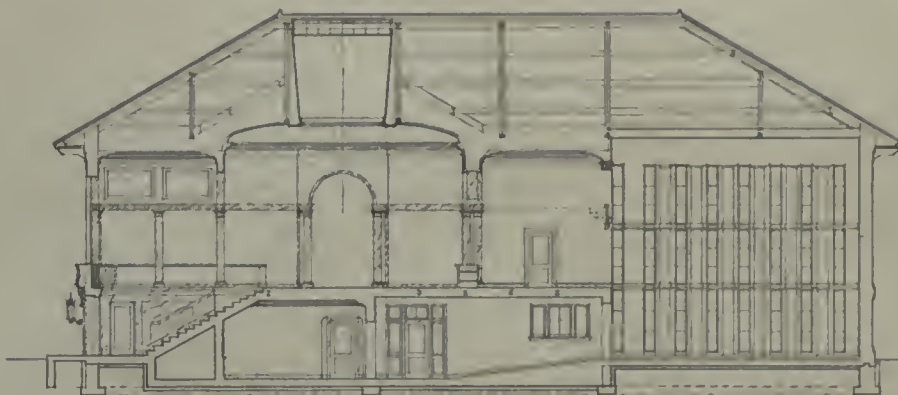
Reproduced at the scale of twenty feet to the inch



FRONT ELEVATION AND SECTION
AUDITORIUM BUILDING, TSING HUA UNIVERSITY, PEKING, CHINA
MURPHY & DANA, ARCHITECTS



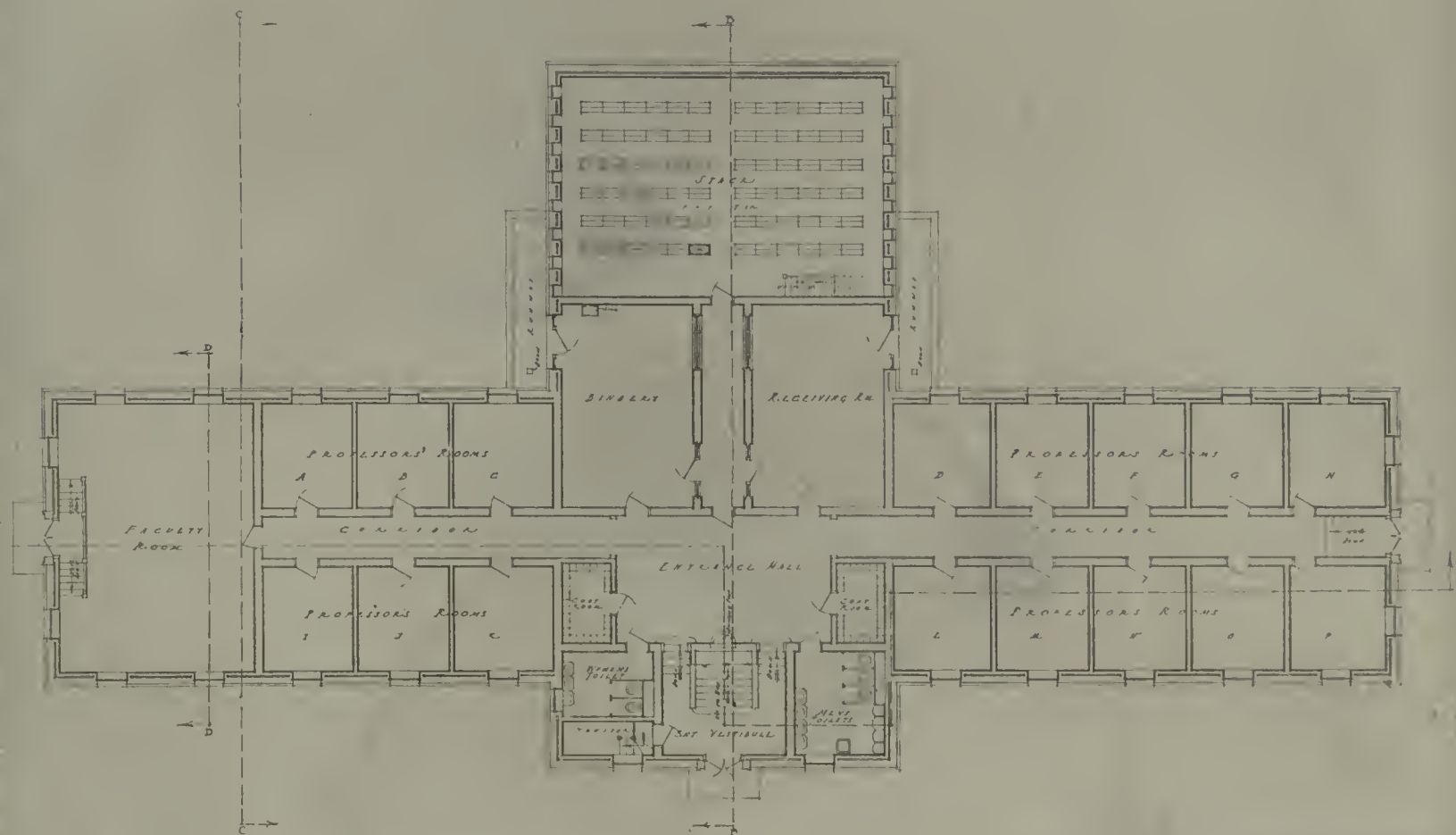
SECTION DD



CROSS SECTION BB

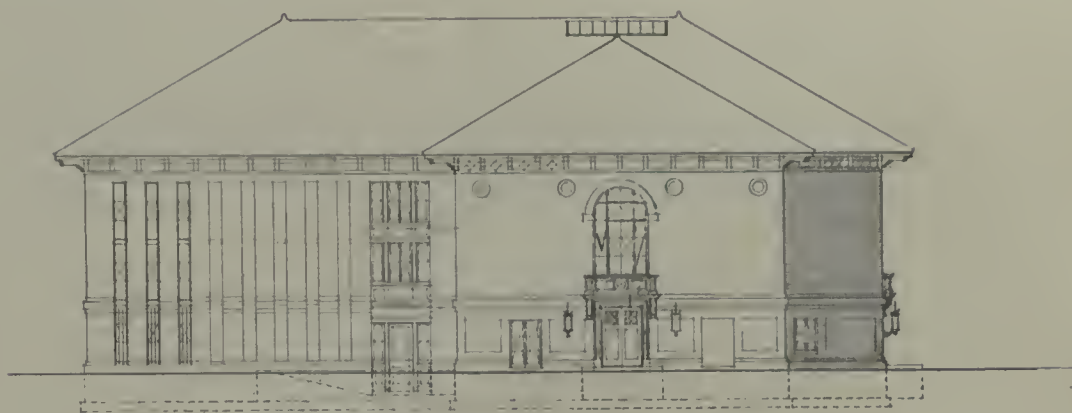


LONGITUDINAL SECTION AA



Reproduced at the scale of twenty-four feet to the inch

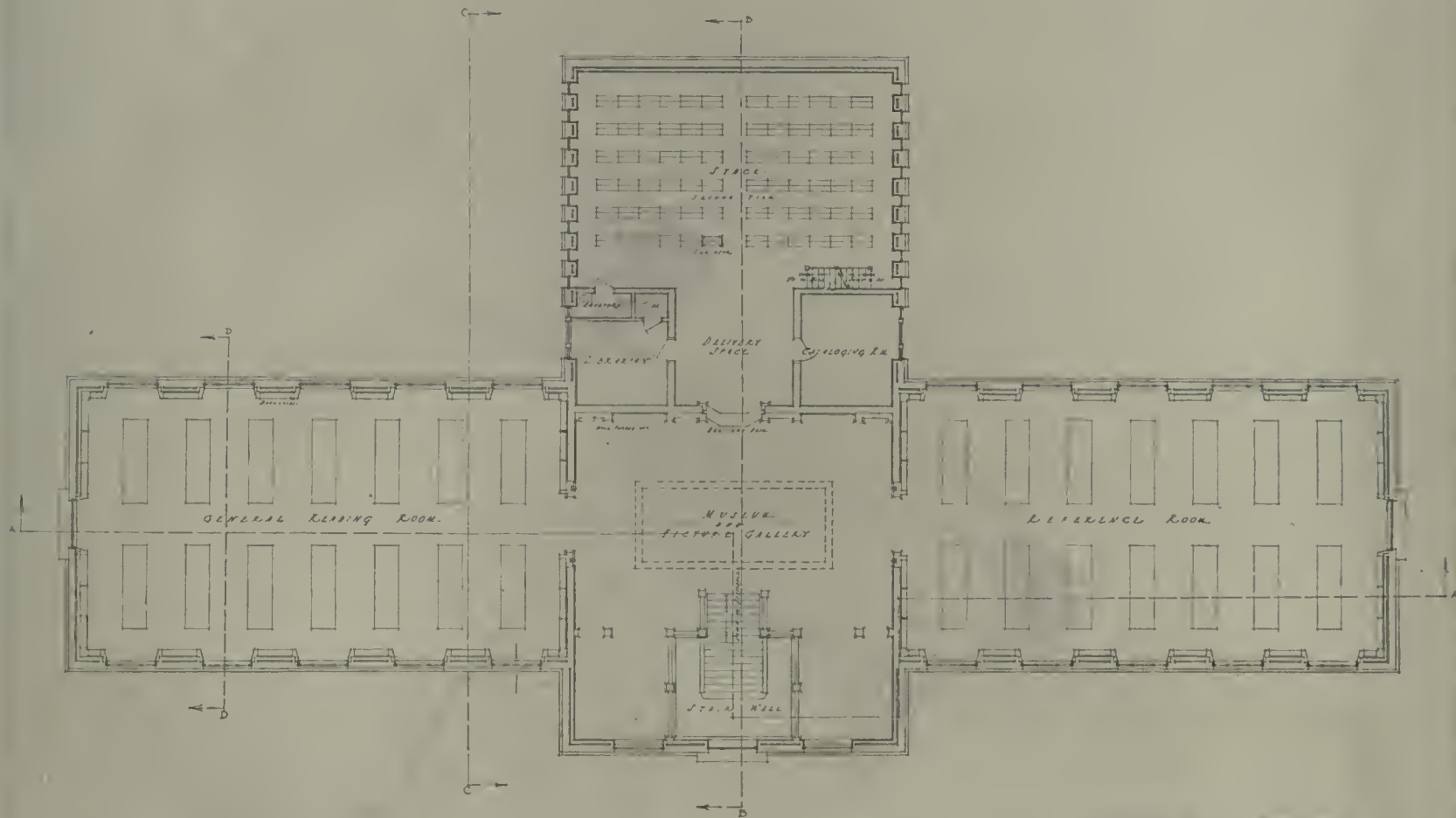
SECTIONS AND FIRST FLOOR PLAN
LIBRARY BUILDING, TSING HUA UNIVERSITY, PEKING, CHINA
MURPHY & DANA, ARCHITECTS



NORTH ELEVATION
(SOUTH ELEVATION SAME)



WEST ELEVATION



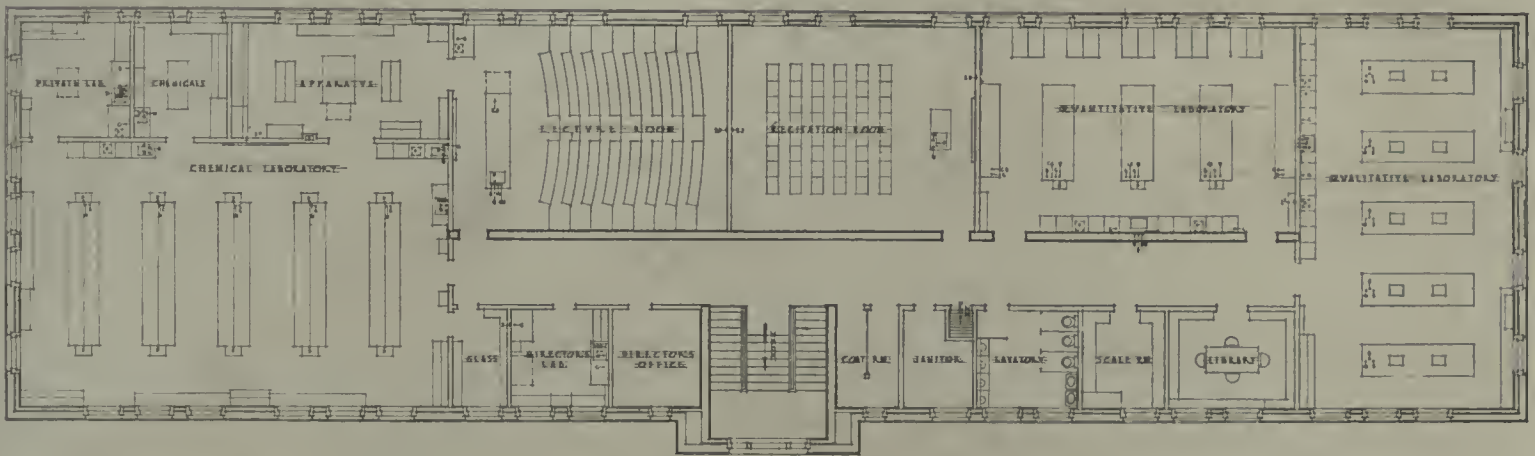
Reproduced at the scale of twenty-four feet to the inch

ELEVATIONS AND SECOND FLOOR PLAN
LIBRARY BUILDING, TSING HUA UNIVERSITY, PEKING, CHINA
MURPHY & DANA, ARCHITECTS

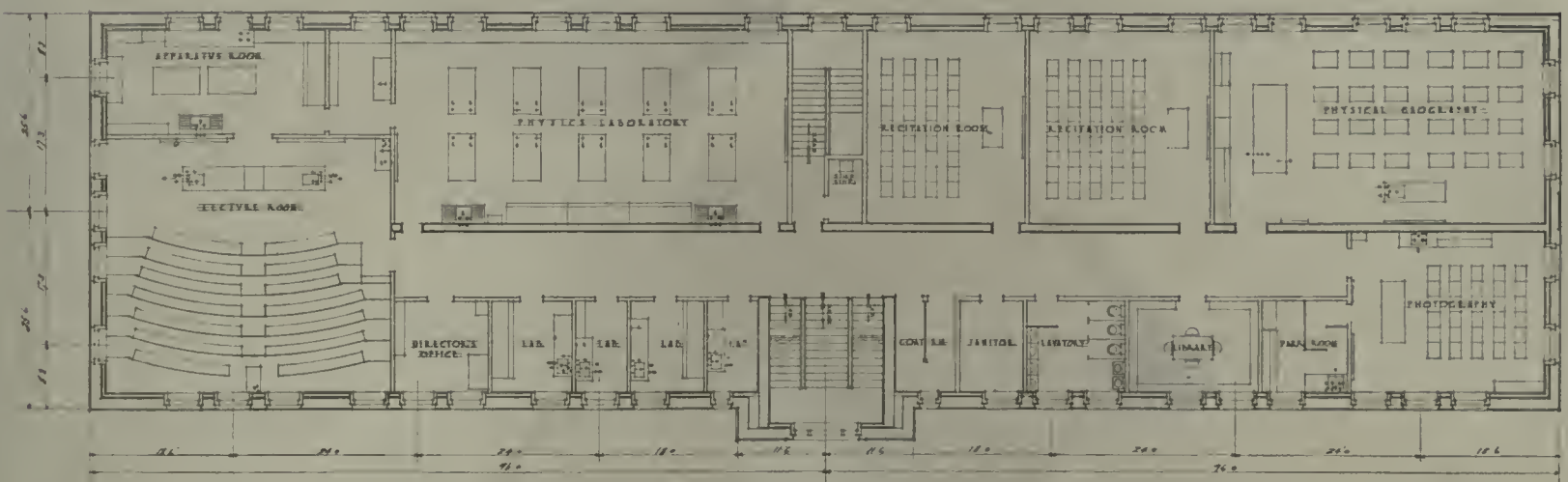


EAST ELEVATION

1/8" = 11'



SECOND FLOOR PLAN



FIRST FLOOR PLAN

Reproduced at the scale of twenty-four feet to the inch

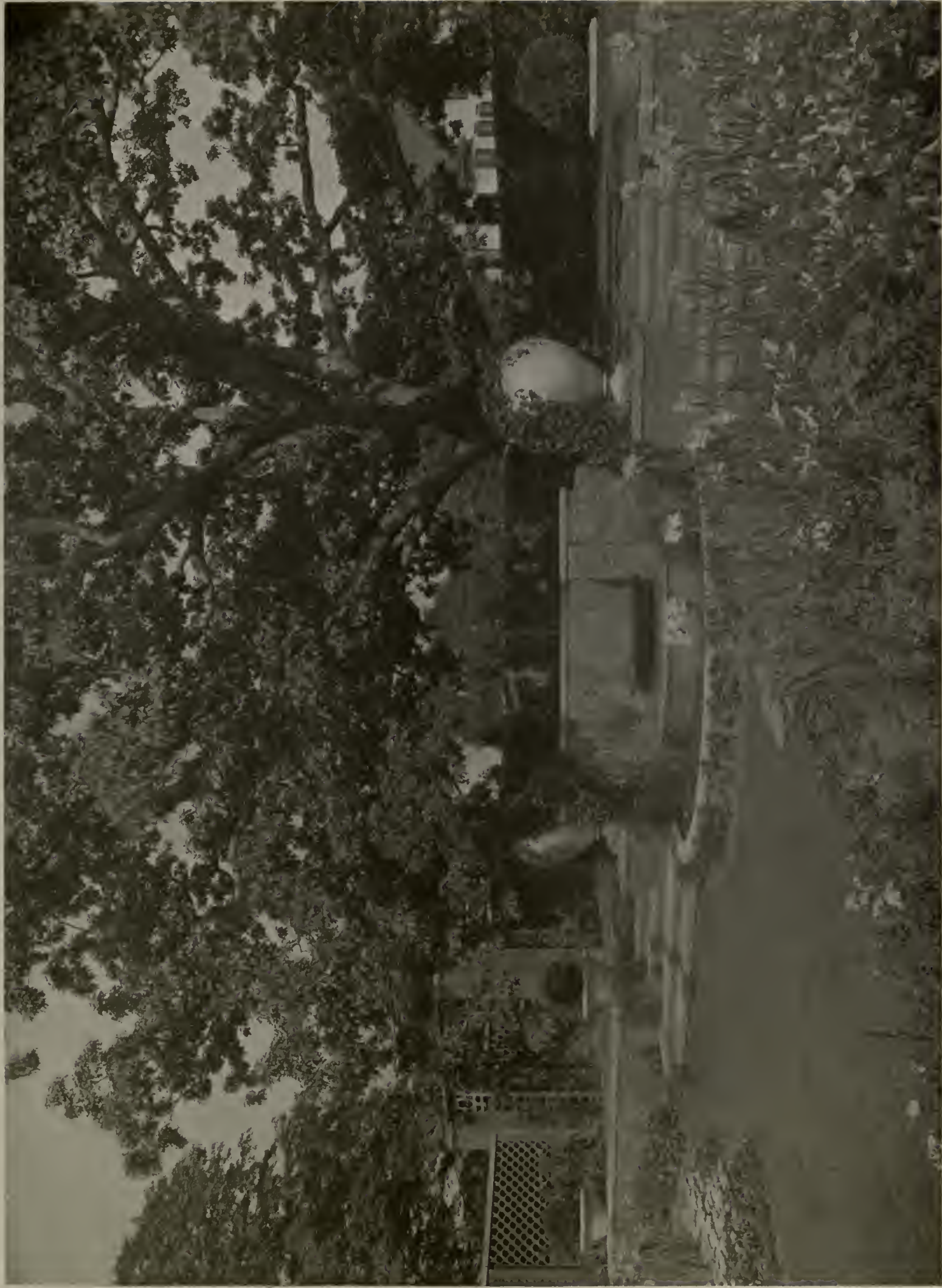
FRONT ELEVATION AND PRINCIPAL FLOOR PLANS
SCIENCE BUILDING, TSING HUA UNIVERSITY, PEKING, CHINA
MURPHY & DANA, ARCHITECTS



INTERIOR

UNITED STATES NATIONAL BANK BUILDING, OMAHA, NEB.

F. A. HENNINGER, ARCHITECT



GARDEN END

GARDEN FOR H. T. HAYWARD, ESQ., FRANKLIN, MASS.
FISHER, RIPLEY & LE BOUTILLIER, ARCHITECTS

1822



DETAIL OF FOUNTAIN AND ARBOR
GARDEN FOR H. T. HAYWARD, ESQ., FRANKLIN, MASS.
FISHER, RIPLEY & LE BOUTILLIER, ARCHITECTS

PLATE IV



CENTER POOL



DETAIL OF FOUNTAIN AND PERGOLA END
WILLET STUDIO GARDEN, ST. MARTINS, PA.
DÜHRING, OKIE & ZIEGLER, ARCHITECTS

PLATE LXXIV

A Garden for Mr. H. T. Hayward

At Franklin, Mass.

Fisher, Ripley & Le Boutillier, Architects

THE garden of Mr. H. T. Hayward, at Franklin, Mass., is shown in these photographs at the end of the first summer after it was planted. A year previous, its site was a rough field, formerly occupied only by several small houses, which had been bought and moved away to make room for a larger garden than was possible on the estate within its original boundaries. The land lay adjacent to the main street of the town, and the problem presented to the architects was to lay out a garden which should have a certain degree of privacy, while not seeming to shut out altogether the passers-by; and to this end the enclosing walls were composed of large panels, formed with twelve-inch lengths of drain-pipes set between piers of water-struck brick. It is possible to see through the wall at any point directly in front of an observer, while at an angle it forms a complete screen. It is solid enough to make an efficient wind-break, while creepers and vines can climb over it and through it at will.

The great oak tree at the end of the garden was the only natural feature of interest on the site, so it was naturally made the focal point of the design. The levels of the land were rearranged to have a broad raised walk around all four sides, the level of this walk being the natural grade at the foot of the oak tree, forming there a broad terrace, where there are tables and chairs of heavy wood suitable to being left out of doors in all weathers. One of the arbors, in the corners of the garden on each

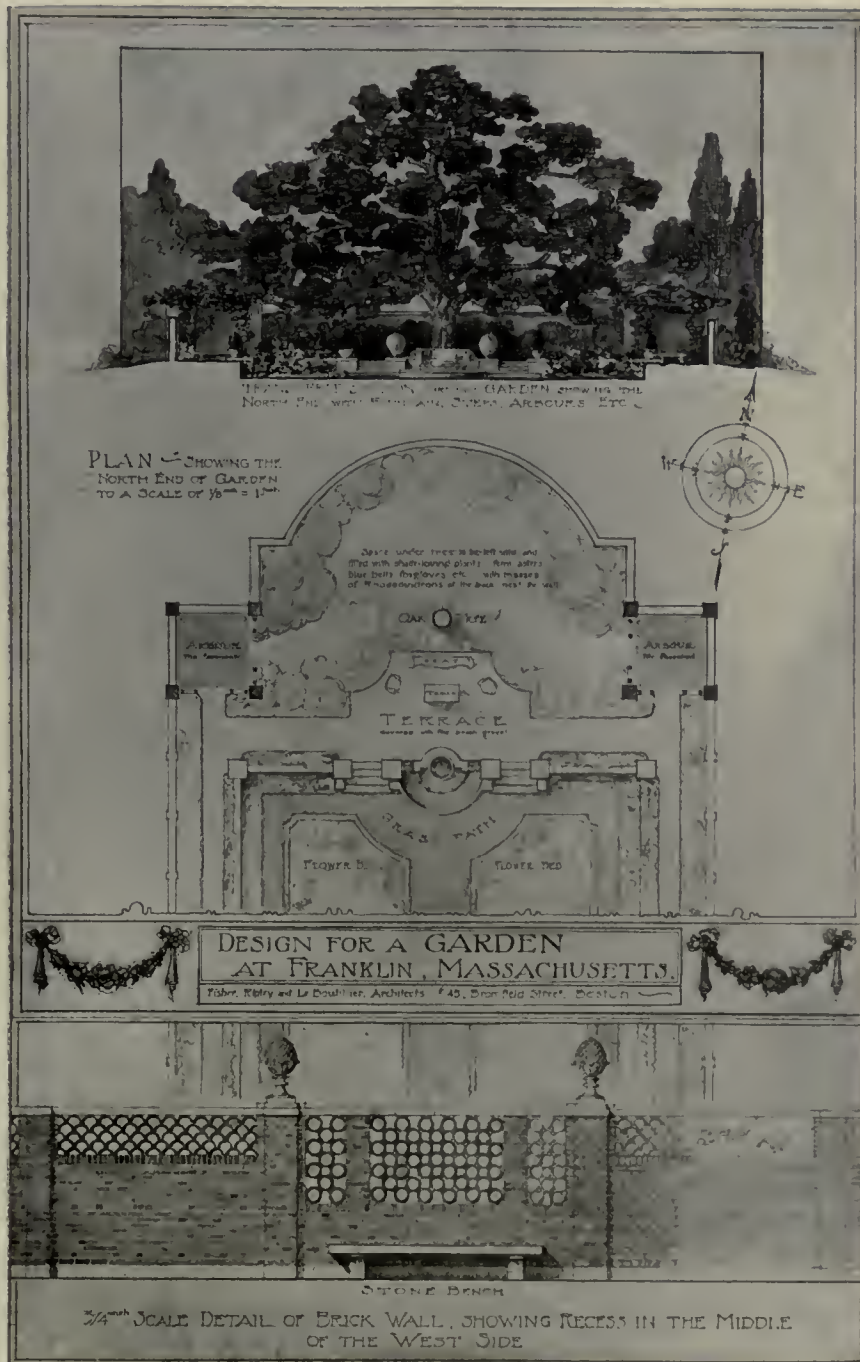


Detail of Fountain

side of the tree, has an electric receptacle for attaching a small heater, so that water for tea can be boiled conveniently near the table under the oak. Electric wires are also laid in conduits underground, along all the paths, so that festooned lines of Chinese lanterns carried

on tall wands can easily be set up when the garden is to be illuminated at night.

The retaining walls around the sunken garden are of water-struck brick, with steps and caps of blue-stone. The wall coping and the pineapple finials are of concrete stone, simulating Indiana limestone. At the end of the broad grass path, which runs in the center of the garden for its whole length, is a wall fountain with three basins, the upper of green marble set in a niche of turquoise blue tiles, with blue tiles forming panels in the wall at each side of the central recess. The water runs over from the upper basin in a smooth sheet into the intermediate basin, which is built and lined with blue tiles; from this basin it runs through several channels set in the rim into the lower and largest basin, also lined with the blue tiles, which give greater apparent depth to the water. The main entrance to the garden is at the end opposite the great tree, and as the garden is not on the axis of the house, the entrance is through a semi-circular recessed bay, which conceals its lack of symmetrical relation to the house. The garden is planted mostly with perennials, and should be at its best in spring and autumn, when the family are in residence.



Original Study

Reduced to one quarter of size

Advertising in Relation to Architecture

A Contribution by Edwin H. Brown, Director A. I. A.

Every architect should be able to agree with the fundamental bases from which Mr. Brown starts to consider the question of advertising the profession of architecture, and in his second paragraph Mr. Brown definitely and convincingly handles one of the most specious and yet persistent objections behind which those who belong to the purely "stand pat" side of the question fondly believe they take logical refuge. Perhaps as yet none among us feels certain that he knows how much or little "architecture" can be popularly advertised by paid statements in daily, weekly, or monthly publications.

It should not be forgotten, however, while we are prating of the "profession," that architecture is also a "business," to the strict conduct of which we are also bound — if we are fulfilling our full duty to our clients. Nor can there be any among our readers who seriously doubt that, both as a "business" and as a "profession," architecture should have a "standard of quality" — in art, as well as in construction and in service. If it is true that such a standard is still lacking, then it behooves us to adopt and maintain one at our earliest convenience; for what other reason or excuse for being has the Institute's very "Canon of Ethics," however grave its defects and numerous its omissions?

Our pleasure in reprinting Mr. Edwin H. Brown's letter is doubled because it suggests several definite means by which the Minnesota Chapter of the American Institute has already shown its realization of the need of bettering the standards of architectural taste subscribed to by the greater American public (which is the most important and desirable result to be obtained by such a campaign of advertising as we have advocated), as it would then be better fitted for distinguishing good architectural service

from bad, and thus be better able to insist upon obtaining it from those in the profession to whom they turn for advice in the solution of their own particular problems. No one class has seemed more difficult to get at than the farming groups — and yet the idea of reaching them through their annually recurring local and State fairs is so simple and obvious that it seems absurd that it should not have been made use of long ago in every section of the country. There is no reason why an exhibition — or several exhibitions — of properly selected material should not be arranged to make the circuit of the fair grounds, just as the balloonist now arranges a schedule which takes him from one to the other, the summer through. It is, of course, not possible in every place to build such a complete and model farmhouse as has been built on the State Fair Grounds near Minneapolis, in Minnesota; which is, as Mr. Flagg points out in his letter, by far the best and most effective illustration, when possible. Neither should there be any reason why an attempt should not be made to familiarize our public-school children with one or more types of modern houses shown by plans, — and even in small working models illustrating the reason for their being well arranged, sanitary, and healthful, — all practical developments of the ordinary school courses, thus practically illustrating and pointing the theory taught.

It will probably also be news to members of the American Institute that the Committee of the Minnesota Chapter is handling a "Question and Answer" page in Mr. Flagg's publication, "The Minnesotan," every month. This, too, is an idea that could be developed by chapters in other sections of the United States!

Editor THE ARCHITECTURAL REVIEW, Boston, Mass.

I confess that I am still very much up in the air in regard to the matter of advertising the profession of architecture and how it should be done. The main point to my mind seems to be that we should advertise the profession and not advertise the architects. Another important thing to me seems to be that the profession should be advertised not to the profession but to the general public.

These two statements, I believe, are vital, and cover the general idea that most of us are considering. All of our differences of opinion come in the definition of the word "advertising," which is really a very poor word. If advertising is placing before the public, by means of paid statements, through the medium of the newspapers, magazines, circulars, catalogues, letters, etc., all the particular and special points that will appeal to the public and persuade said public to invest in the article or material being advertised, then the two statements at the beginning of this letter are not correct. Architecture is not a business with a finished product, having a definite standard of quality that can be relied on. It is obviously a profession; a dignified, high-grade profession. If, however, advertising is the attempt to make the general public better acquainted with the profession of architecture, to let them know what architecture means, what it stands for in the line of making life a little happier and cleaner and better through better homes, better cities, better buildings of every description, then the two statements are entirely correct, and this would be true publicity.

I do not see how the architectural magazines, being for the profession mostly, can help us very much in our attempt at general publicity, except that they may keep the architects in general advised of what is being done, and incite them to further efforts along this line. These magazines are the great news-bureaus of the profession and the builder, and are invaluable. They keep us in touch with our own work, and the plates and articles they produce and the advertising they carry are of the utmost interest and importance to us. Published work in such magazines is not advertising — it is vital news to the profession.

The public should have similar news put before them, but until the cultural knowledge of architecture has been inbred into the children and students in the schools and colleges, until they acquire an appreciation of architecture, the problem of getting such news to them is a difficult one.

This brings me to the last paragraph of your letter to me, in regard to what the Minnesota State Art Commission and the Minnesota Chapter have been doing in this territory, and it covers a certain element of publicity which has many good features. Mr. Flagg writes to me as follows:

"My dear Mr. Brown:

"In answer to your telephone conversation of this morning, I am very happy to give you the following brief data in relation to our model housing campaign.

"My own observation leads me to believe that no undertaking has, in so far as the State Art Commission is concerned, brought such hopeful and specific results. Thousands of plans have been distributed, and have gone to all sections of the country, and in fact to foreign countries. You know, of course, that the University of Minnesota, Agricultural Department, issues a bulletin (No. 52) which contains the twenty-seven farmhouse plans. Something like one hundred thousand of these bulletins have been distributed, and I understand a reprint has been made. Through our own office we have been able to send out a great many plans and full-size working drawings. Farmers have come from long distances to our office to consult with us.

"Yes, many of these houses have actually been built — I am referring to the model farmhouses now. One result of this farmhouse campaign has been the assistance we have rendered other States in formulating similar enterprises. Massachusetts, Illinois, Texas, Indiana, and other States, even far-away California, have asked for help.

"The erection of the model farmhouse on the State Fair Grounds has attracted thousands of persons, many of whom have taken away specific help and ideas.

"The model village houses have attracted quite as much attention as the farmhouses. Hardly a day goes by without our receiving from one to a dozen or more letters from persons asking for plans and advice. The service, which was instituted by the Minnesota Chapter of the American Institute of Architects has, to my way of thinking, done more towards stimulating a better understanding of the architectural profession and its functions than any single enterprise yet undertaken by the architects in this or any other State. The hundreds of appreciative letters that come to our office furnish me the reason for making such a broad and apparently radical statement.

"The recent building-material show at the State Fair and Exposition, which, as you know, displayed an entire model suburb, proved to be one of the features of the Exposition. I venture to say that a quarter of a million persons saw this model-house demonstration in a week, and every one who saw it must have taken away a better understanding of architecture, and proper landscape treatment as well.

"There are two ways of reaching the people with such information: first, by appealing directly to them through literature, through written newspaper notice, and by illustrative methods; the second, and by far the most important, is to demonstrate by actual construction.

"Any State Fair which brings together as many persons as the Minnesota State Fair did last week appears to me to be the proper channel of making known the work which we have already begun and are now carrying on.

"You may be interested to know that one city in the United States is using twelve hundred of our model-house plans each month. The city of Minneapolis has just taken twelve hundred of these plans for study purposes in the public schools.

"Our program has only begun; it is hardly under way, and I am optimistic enough about it to believe that it eventually will prove to be as great an economic undertaking by the State Art Commission and the Minnesota Chapter as any similar enterprise by any other commission, or society, or body interested in the movement for better homes. The farmers are with us arm and arm. The city folks are waking up; and what is more encouraging than either of these manifestations is the wholesome publicity that has been given to our model housing propaganda, especially in the newspapers, magazines, and journals which are known and read nationally."

While I could have given you most of this data before, I preferred to have it directly from Mr. Flagg, who has been the main feature in this work up here.

It was through the interest and collaboration of Mr. Flagg that the *Minnesotan* has devoted a page or two pages of each issue to a Question and Answer column, which is handled by a committee of the Minnesota Chapter of the American Institute of Architects. Mr. Flagg is thus responsible for a lot of publicity along architectural lines that is not paid advertising.

I don't know how this will look in print, and I don't know whether it is what you want, but if you desire to use it, you may so do.

Yours very truly,

EDWIN H. BROWN.

(From "The Architectural Record")



Dining-room, City Residence of Joseph H. Hunt
Of Hunt & Hunt, Architects

(From "Architecture")



Drawing-room, Astor Court Apartments, New York
Charles A. Platt, Architect

(From "The Architectural Record")



Residence of A. B. Boardman, Esq.
Hill & Stout, Architects
(From "Good Furniture")



Jacobean Country Residence, White Marsh, Pa.
Cope & Stewardson, Architects
(From "Architecture")

Part III of Mr. Bach's "Foreign Artists in French Furniture Design," of the Louis XIV period, shows the gradual advance of greater restraint that flowed through the eighteenth century.

Art in the Home has as usual well-selected parts of interiors, and some interesting and good work from a residence at White Marsh, Pennsylvania.

Architecture for September begins with an article upon "Robert Adam and His Brothers," by John Swarbrick, Asso. R. I. B. A., which is historical, slightly critical, and well illustrated, and shows their careful study of Raphael's Casa di Papa Giulio, and their adaptation of Pompeian motives to plastic form and to the Villa Madonna. They wrote that they had "not trod in the path of others nor derived aid from their labors." This is delicious ignorance, which they later ameliorate by stating that they have been able "to seize, with some degree of success, the beautiful spirit of antiquity." In a time of pompous stupidities, they possessed a delicate fancy, but were almost devoid of monumental sense. As a result, their work is best when applied to smaller architectural factors, such as mantels,

(From "The Brickbuilder")



American Book Company Building, Chicago
N. Max Dunning, Architect

Chinese work is merely a method of expression, often merely a method of rendering; but both Chinese and Japanese work are capable of being less restrained and more eccentric than any other varieties of design, and as eccentricity appeals to the multitude as originality and inspiration, both these arts have done little good as an exotic touch to work co-related to them.

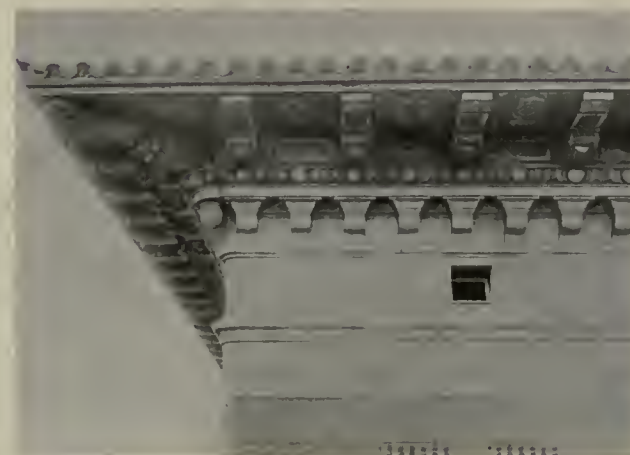
The article on Grinling Gibbons, and an example of the master's work under Sir Christopher Wren, fail utterly in giving any more than the arrangement of his carving and designs. The examples given are mere sketches for the placing of the ornament. The supreme skill of Gibbons lay in the quality of his clean-cut sharp edges, his wonderfully modulated surfaces, and his mastery over his material, so that it became extremely fine under his touch. Drawings of Gibbons' work demand shade and shadow exquisitely rendered.

Six Renaissance tables of the sixteenth-century French workmanship exemplify the redundant taste of the time, which left no surface unworried, and which united excess of ornament with excess of material.

(From "The Architectural Record")



The Milbank Memorial, New York
York & Sawyer, Architects



Cornice, Astor Court Apartments, New York
Charles A. Platt, Architect

(From "The Brickbuilder")



Tower, Sears, Roebuck & Co. Plant, Chicago
Nimmons & Fellows, Architects

doorways, ceilings, etc. Certainly Boodle's Club, St. James Street, and the Board of Trade Offices, Whitehall, are poor architecture. Charles Platt's Astor Court Apartments is well detailed and has excellent interiors.

In *The Architect*, September, Mr. John J. Donovan, in his Clawson School, Oakland, Cal., tries to introduce interesting features, such as the kindergarten porch, arched windows, etc., but they seem ill-related to the mass, which is pueblo-like in type. Bliss & Faville's office building for the Southern Pacific Company, San Francisco, is an excellent building, admirably detailed, to which the perspective does scant justice. Palmer, Hornbostel & Jones' Oakland City Hall has a good mass, an excellent lantern, and very poorly assorted window openings.

In the September *Brickbuilder* Mr. George C. Nimmons proves by his work as well as by his article that it does "Pay to Improve Manufacturing and Industrial Buildings Architecturally." The Sears-Roebuck Plant, Chicago, is distinctly a success, as is the National Cash

(From "The Architect")



South Elevation, Clawson School, Oakland, Cal.
John J. Donovan, Architect

(From "The Brickbuilder")



Farmers' Trust Co. Building, South Bend, Ind.
Perkins, Fellows & Hamilton, Architects

(From "The American Architect")



Tapestry Room, House of E. A. Faust, Esq.
Tom P. Barnett, Architect

(From "The Brickbuilder")



Tower, Liquid Carbonic Co. Plant, Chicago
Nimmons & Fellows, Architects

Register Company Plant, at Dayton, Ohio, by F. M. Andrews; and both of these prove conclusively that simple cornices or parapets are infinitely better than the disturbance of the top of the wall that is so often adopted in an attempt to create interest, as in the Schulze Baking Company's building, Chicago. The number is full of interesting examples, among which are those by Howard Shaw, Perkins, Fellows & Hamilton, and John T. Windrim.

The American Architect is frequently devoting numbers to special subjects. That of September 6th is upon Suburban Houses, the selections being fairly good, but not of especial interest. September 13th has the Vancouver Hotel, which we have previously mentioned. September 20th has the Faust house, in St. Louis, by Tom Barnett, an Italian palazzo, dignified upon the exterior, with most of the interiors sumptuous, and with an excellent "tapestry room." September 27th is a special number, fully illustrated with some of the best of the latest schoolhouses.

(From "The Brickbuilder")



Printing House, R. R. Donnelley & Sons Co., Chicago
Howard Shaw, Architect

THE
ARCHITECTURAL
REVIEW



HOW TO
ADVERTISE ARCHITECTURE

REPRODUCTIONS OF
THIRTEEN ADVERTISEMENTS USED BY
THE CENTRAL NEW YORK CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS

HOUSE AT WASHINGTON, D. C.

JOHN RUSSELL POPE
ARCHITECT

ST. PETER'S PARISH HOUSE

MORRISTOWN, N. J.
BERTRAM GROSVENOR GOODHUE
ARCHITECT

FIFTY
CENTS

NOVEMBER 1916

FOUNDED 1887

VOL IV
NO XI

THE HAZARD OF RAISED GRAIN

is one which some architects still use as an argument against any Southern Pine for white enamel treatment, seemingly because of their belief that all such pine is alike.

Raised grain is a contingency only when the enamel is put upon pine of heavy resinous content, which must necessarily be shellacked before the priming coat of lead and oil is applied. When the shellac comes in contact with the resinous surface, an uneven absorption occurs, which causes the grain to raise, resulting in an unsatisfactory effect.

ARKANSAS SOFT PINE

interior trim is virtually free from rosin, has a tough fiber, fine, close grain, and does not require preliminary shellacking. Instead, after proper sanding, the lead and oil priming coat is applied directly to the raw wood, allowing a perfectly even absorption. No raising of the grain occurs. When the enameling is completed, the result is a satin-like surface, which will maintain its luster and in every detail satisfy the most exacting client.

In addition, this wood is readily obtainable and at moderate cost, due to an abundant supply.

White enameled and stained samples on request. Our Architects' Manual, containing data, finishing specifications, grading rules, etc., will fit your file. Ask for it.

Arkansas Soft Pine is trade marked and sold by dealers. Yours can supply it.

ARKANSAS SOFT PINE BUREAU

212 BANK OF COMMERCE BUILDING

LITTLE ROCK

ARKANSAS



PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

IN connection with the Fiftieth Convention of the American Institute of Architects, which will be held in Minneapolis, Minn., on December 6, 7, and 8, we feature with our leading article this month facsimile reproductions of the advertising of the Central New York Chapter of the American Institute of Architects that was published in the Syracuse newspapers last year. We have republished this material in direct response to the resolution passed at last year's convention that "these publications of the Central New York Chapter be referred to the Editor of the *Journal* for publication"—a request that we believe has not as yet been honored by that publication. We also devote some further space on our editorial page this month to further establish the essential basic facts touching the full understanding of this subject, which have been somewhat forgotten, misunderstood, or misrepresented by some of those who have attempted to discuss it outside the pages of our recent issues—where we have given full freedom to an open and invited discussion, in which we have printed all the communications received as fast as we could provide space or opportunity for their publication. The real importance of this subject will make it, we believe, a feature of the December meetings—whether or not it is placed officially upon the program, as was required by the action of the last convention.

This month's instalment of Mr. Higgins' article has been necessarily curtailed because of the necessity we felt for placing this definite advertising material before our readers previous to this year's convention. In further explanation of the importance of these articles of Mr. Higgins', it need only be said that every sheet and diagrammatic schedule that will be reproduced in illustration and explanation of the problem the importance of which he is endeavoring to establish, is a sheet actually worked out in connection with introducing a system of office management into some real architectural office (mostly in New York), and the *only* modifications made have been such as have been deemed essential in order to prevent identifying the office for which the work has actually been carried out. Mr. Higgins has specialized in this work for the past twelve years, for several

of which he has been with Mr. John Russell Pope in the capacity of office manager. Mr. Higgins has also worked out the problems of a business system for other architectural offices, including Hunt & Wiseman, Hooper & Greene, Guilbert & Betelle, Edward C. Dean, of Washington, etc.

The publication of Mr. Goodhue's design for the new Parish House for St. Peter's Church, in Morristown, N. J., is of special interest because of the care with which the architect, and all those others concerned, have studied their problem, and the artistic value and success with which it has been worked out and completed. If regarded as an illustration of office management, it might be considered as a very indifferent example, as this care has in this instance caused this work to cost the office quite as much if not actually more than the commission it brought in!

In endeavoring thoroughly to illustrate Mr. John Russell Pope's very successful house for Mrs. R. S. McCormick, in Washington, we found that the plans of the garage would be crowded from our line-plate section; and believing this little building to be of unusual interest, we have accordingly decided to hold over the page of letters from architects, in connection with the subject of "Architectural Advertising," to our December number, in order to use the allotted page for the reproduction of this compact and admirable working drawing. This seemed the more advisable as we were elsewhere giving three pages to republishing examples of actual advertising as a principal feature of this very issue.

This month's half-tone plates are entirely given to reproducing the photographic illus-

trations of Mr. Pope's McCormick House and Mr. Goodhue's Parish House (the latter from photographs by Mr. Kenneth Clark)—with the exception of the exterior of Dühring, Okie & Ziegler's Bright House, at Reading, Pa., which we are publishing in advance of presenting its interiors, which are so exceptionally charming and successful an architectural product that we are reserving them for more complete publication in December.

The December issue of THE ARCHITECTURAL REVIEW will contain the first part of an article by Mr. W. W. Kent, dealing with the work of Baldassare Peruzzi, illustrated by reproductions of drawings and photographs, many of which have never before been published, the majority being from especially taken photographs. The December instalment of Mr. Daniel Paul Higgins' article on "The Business of Architecture" will be of particular interest because of its reproduction of diagrammatic graphic charts of office organizations, both large and small, with a series of explanatory notes which will make it possible for individual architects to analyze their own organizations and see opportunities for improving them.

The page of letters from architects, dealing with the subject of Advertising the Profession of Architecture, we are forced to postpone until the December issue.

The principal December plates will show a new Bank Building by Adden & Parker, at New Bedford, Mass. We will reproduce both working drawings and photographic views of the exterior and interior of this structure, along with some further photographs in the American Country Homes Series, including work near Chicago by Tallmadge & Watson.

Future issues of THE ARCHITECTURAL REVIEW are now being planned to contain material of unusual practical value and interest. The January number will show the results of the National Americanization Committee Housing Competition, with some special articles that will make this issue the latest word in Housing, particularly of the immigrant class.

We regret the incomplete title printed on the photographic plateviews of Mr. Goodhue's Parish House at Morristown for St. Peter's Church. The full title is correctly given elsewhere in this issue.



Plot Plan Reproduced at the scale of sixty-four feet to the inch
Residence of Mrs. R. S. McCormick, Washington, D. C.
John Russell Pope, Architect



Photo by Mary H. Northend, Salem, Mass.

GIDEON TUCKER PORTICO
at Salem, Massachusetts.
Built in 1807 of White Pine.
Samuel McIntire, Architect.
Removed to, and now preserved by
the Essex Institute, Salem.

(Note—We regret that we misnamed this McIntire portico, which holds such a high place in the esteem of architects, "Tucker-Rice Portico," in a previous use of the illustration, and in the interest of historical accuracy gladly acknowledge our error and give it its proper designation.)

THIS is but one of many masterful designs of Samuel McIntire that have been preserved to this and future generations because of the wonderful durability of

WHITE PINE

The same quality of White Pine is still abundantly available today, as it always has been, in all grades and in any quantity desired. If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

Representing
The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and the Associated
White Pine Manufacturers of Idaho

Address *WHITE PINE BUREAU,*
2142 Merchants Bank Building, St. Paul, Minn.

The Architectural Review¹⁸⁹

Volume IV (Old Series, Vol. XXI)

November, 1916

Number 11

To Advertise or Not To Advertise: That Is the Question!

How It Was Faced and Answered in One Locality

"Advertising that does not lower the dignity of the profession is therefore not to be condemned"

The American Institute of Architects, and nearly every one of its Chapters, possesses a committee called by some variation or other of the title "Committee on Public Information." While such committees exist in most localities, they appear rarely to have sensed the full scope of their problem, and therefore have done little or nothing to cope with their full responsibilities. In Boston, for instance, the work of this committee has been practically limited to the publication of a small four-page bulletin, issued — and, be it noted, WITHOUT advertising! — for the information of members once each month. Occasional exceptions occur, as in the energetic work conducted for several years by the

Philadelphia Committee of this name, and — as was shown upon our editorial page last month — as is now being done by the committee of that same name in Minnesota.

It was the work of such a committee that was undertaken by Mr. Schuchardt in Milwaukee, touched upon and partly explained in our issue of July last; and it was probably some such committee in the Central Iowa Chapter that has also realized and attacked the problem by rewriting the circular of Information and Canon of Ethics into a popular form in the endeavor to obtain a document that could really be presented to the public with some possibility of interesting those who might undertake to read it!

IN further fulfilling our promise to place all the facts affecting the situation before our readers, we this month are featuring the wholly creditable experiment undertaken by the Central New York Chapter of the Institute, where a Committee of Public Information has attempted to carry out its titular purpose by disseminating facts about the professional practice of architecture regularly and systematically through the commonly accepted medium of approach to our greater American public, — the daily newspaper press. In explanation of the undertaking of this work, we can do no better than quote Mr. Brockway's own words from the last convention record, and accompany them by the facsimile reproduction of the advertisements they worked out as best suited to meet their particular needs.

"It all arose from the fact that the newspapers, which are advertising the business of all the people in their community, cannot understand why it is that the architect says it is unprofessional to advertise. When the three papers in Syracuse started a campaign of what they called a building page, to be issued once a week, in which they were to refer not only to the work done, but to the architects and contractors and building-material men, they came to me to get my ad, and I had the same trouble in trying to make them understand that we did not advertise that everybody has under such circumstances. I finally got rather angry about it, because

THE CENTRAL NEW YORK CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

Fourteen members in Syracuse, among the practising architects and the professors in the University.

The American Institute of Architects is the great National Association of Architects. It corresponds in the United States to the Royal Institute of British Architects.

Its principles of professional practice and its code of ethics are the standard upon which the best practice is conducted throughout the United States, and constitute the services which an architect is to render his client to earn his commission.

they thought it was not public-spirited on my part, and said that I ought to advertise on the ground of civic pride. . . .

"I did not believe that, as individuals, or as members of the Chapter, we should put in our cards. I have always been opposed to that all through my professional experience. But what we finally decided on was this (see Fig. 1): No names, or anything of the kind. That ran for a period, and it developed that, as soon as the contract ran out, they came back and wanted some more. . . . And so, in the struggle with the morning paper, we evolved a series of articles which is still running. They set apart a space three inches square, and began a series of statements on the

service of the architects to their clients. In other words, the idea was that if we could show the public in our territory what a real architect is, we would help to educate and create an intelligent public opinion, and, consequently, the standing of the architect would be that much better. . . .

"Then we started a series of what we called 'Investment Counsel.' . . . In these we tried to accomplish something in the matter of housing, and in the question of restricting the cities and endeavoring to obviate damage done to residential districts by black-mailers who build tenements in sections where there are houses of great value. We had such an instance in Syracuse recently, so we tried to impress upon the readers of the article the fact that the architect's function was not

Fig. 1

SERVICE TO THE CLIENT

DIAGNOSIS

In accepting a contract, a real architect has one essential function to perform. He must diagnose the case. Whether the proposed building is a home, an office building, or a factory, he must grasp the details of **what his client needs**, and how those needs can be fulfilled **scientifically and artistically**.

If the building is to be a home, the architect must **study the home life** of his client. If it is to be a factory, he must have a **working knowledge** of the manufacturer's business.

Unless an architect goes to work on that basis he is not a real architect, and is not living up to the ethical practice of his profession.

Central New York Chapter

American Institute of Architects

This is the architect's first duty. The second will appear next week.

SERVICE TO THE CLIENT

IDEAS

Having diagnosed his client's case, an architect must make his preliminary drawings.

These drawings must contain **the idea** which their creator intends to carry out. They must show first utility or adaptation, and what the general appearance of the proposed building will be when completed. And, above all, they must be made with an idea of **fitness to surroundings**, which only an expert in city planning, civic engineering, or landscape gardening can develop.

In other words, a real architect must **know** how his buildings will **improve the neighborhood**, as well as satisfy his client's needs.

Central New York Chapter

American Institute of Architects

This is the architect's second duty. The third will appear next week.

SERVICE TO THE CLIENT SPECIFICATIONS

You can't divorce the different branches of an architect's work when it comes to the actual construction of a building. His working drawings have got to be **so specific** that there is **no uncertainty** at any stage of the operation.

Every brick, every lath, every stone, must be accounted for in those drawings, from masonry, steel, and carpentry, through heating, plumbing, and lighting, and the architect must **know** his building is coming out **exactly as planned**. There can be **no mistake** in any line of work connected with the actual construction.

Unless an architect can do this, and can **pass an examination** showing his ability to do this, he is not living up to the standards of this society.

Central New York Chapter

American Institute of Architects

This is the architect's third duty. The fourth will appear next week.

SERVICE TO THE CLIENT BUILDING

The architect is the nerve-center of organization during the construction of a building. He is like a general in command of an army. **Every detail** of the work must come **directly to him** and his plans.

It is his duty to see that from cellar to roof every line of work is carried out as laid down in his specifications. The contractor, the contractor's foremen, the foremen's workmen, must respond to him as chief of operations. Otherwise the client cannot be sure he is getting what he wants and **what he needs** in his building.

If an architect can do this, and can **show** by actual results that he can do this, he is eligible for membership.

Central New York Chapter

American Institute of Architects

This is the architect's fourth duty. The fifth will appear next week.

SERVICE TO THE CLIENT JUDICIAL

The true architect is the **court of arbitration** between the owner and the owner's contractor. The architect's word is law regarding the business questions which may arise during the course of construction and in the settlement of the contract.

Unless litigation results, the architect's word is final on all questions, and in all courts he is accepted as a responsible and **disinterested** expert.

Consequently, an architect must have deep knowledge of the business and legal aspects of planning and building before he can render this judicial service to both parties of the contract, and can properly qualify as a true architect, or as a member of this society.

Central New York Chapter

American Institute of Architects

This is the architect's sixth duty. The seventh will appear next week.

SERVICE TO THE CLIENT PROTECTION

A true architect should be responsible for the protection of his client's investment. He should assume responsibility for the competency of the contractor chosen to do the work, and for compliance of the enterprise in detail to the requirements of Boards of Insurance Underwriters, to the Statutes and Ordinances of the State and Municipality.

In other words, he must see that responsible contractors, and not irresponsible jobbers, are chosen to carry on his client's work, and must be intimately acquainted with legal limitations upon occupancy and construction. The ability to perform such service is one of the requirements of this society, and architects adhering to these principles aid the good contractor as against the irresponsible, and co-operate with all concerned in reducing fire loss and in improving the conditions of housing and labor.

Central New York Chapter

American Institute of Architects

This is the architect's seventh duty. The eighth will appear next week.

merely to draw the plans and see that the building was built, but that it had a legal aspect."

We accompany this statement by facsimile reproductions of the advertising carried in the papers of Syracuse for more than a year. This advertising was printed in the *Syracuse Post-Standard*, the *Syracuse Herald*, and the *Syracuse Journal*.

Beginning with February, 1915, the Saturday morning issue of the *Post-Standard* established a regular weekly building page, or "business review." This series of Institute advertisements was started in the spring of 1915, through the efforts of Mr. A. L. Brockway, of Brockway & Collin. For twenty-eight weeks a three-inch advertisement was printed at the top of the right-hand column on this page. During fifty-six weeks following the space varied from three inches to four inches to six inches and eight inches, and the other matter shown in these reproductions appeared. This space was charged at two dollars an inch, and the total cost was very nearly one thousand dollars.

As to the results that have come from this advertising campaign, it should be stated that Mr. Brockway and those individual members of the Institute who paid the advertising bills themselves (because several members of the Chapter did not believe in the principle, or desire to support it) were too intelligent to expect immediate or tangible results from the sort of advertising campaign they had undertaken. As we explain upon our editorial page, they believed that theirs was an *educational* problem, and therefore they very fortunately did not undertake any forced or undignified "mail-order" advertising campaign! The results accordingly would be indirect in character. No instant rush of "inquiries" was anticipated or desired.

"Results," of the desirable, quiet, more enduring kind, there have been in plenty. This continued persistent advertising campaign is known to have created considerable and favorable comment among the builders, the contractors, and different advertising concerns in the city of Syracuse and its surrounding territory. It reached even a far larger field than that normally covered by the Central New York Chapter. Chapters in other localities in the eastern section of the United States have, from time to time, looked favorably enough upon the campaign to comment highly upon it; and there exists no doubt in the mind of Mr. Brockway, or those other architects associated with him, but that the advertising copy they used was of a definite and very considerable educational value.

A careful study of the text of these advertisements should provoke no question of their being a dignified presentation of facts that it is important, for the future of the profession of architecture, be placed in an interesting and continually recurrent manner before the general public. Such presentation is quite impossible through occasional contributed articles published by editorial grace in newspapers or periodicals. Such occasional presentation would also be ineffective. It requires to be *persistent* and *recurring* in order to *produce results*!

Mr. Schuchardt saw in Milwaukee a slightly different problem and attempted a different local solution. He wanted to interest a local public, a public singularly foreign and distinct in its background and surroundings, in the recognition and appre-

INVESTMENT COUNSEL

An owner's **first interest** in investing in new buildings or alterations is the **proven profitable experience** elsewhere.

The architect should be able to submit to the owner **similar instances** of development, their **methods of financing**, and the basis of **estimating gross and net revenues**. Such statement should be based: First, upon the items of **fixed charges**, consisting of interest, taxes, insurance, depreciation, and sinking-fund; second, upon the items of **operating charges**, consisting of maintenance, fuel, power and light, water consumption, and upkeep of services to occupants.

Such a prospectus is part of the service to the client.

Central New York Chapter

American Institute of Architects

ciation of *good architecture as art!* — a situation that, as we all know, loads down the profession the country over nearly as much as in Milwaukee. For such a problem his solution of leading the reading public to peruse text articles dealing with the history of architectural styles, the merits of their local buildings, the chatty presentation of interesting facts associated with the history of art and architecture, was — granted the coöperation and assistance of the editor, that he was so fortunate as to secure — a distinctly desirable way to interest the public in good architecture.

But *both* means of approach are necessary in order to completely — and more quickly — cover the ground and obtain the results desired! It is of course quite obvious that, in the advertisement, the “bold face” type is selected and used by the advertiser himself, — whereas in the other case its selection remains entirely at the discretion of the editor! — and that the advertiser can, in his advertisement, say far more completely quite what he pleases; can substitute “punch” for pleasing indirection, and “brevity” for both! Some may cavil at the form these advertisements have taken — others at the matter they contain. May we merely suggest that, in paid advertisements, both are absolutely under the control of the advertiser, be he a representative national body or an individual local one. The first experimental feeler (Fig. 1) is certainly mild and innocuous enough; so much so that it may not be considered as the best or most effective advertising “copy”! The series on “Service to the Client” is most excellent material. The heading might perhaps have been bettered by a fuller reading, “The Architect’s Service to His Client,” while the series on “Investment Counsel” is best of all for appealing to the business man, the reader of the investment page.

The statement that the practice of the profession of architecture makes it impossible to provide such a regular “standard of service” as is here proclaimed is absurd upon its face. There is no reason why the standard of practical service rendered the client by the architect should *not* be equal — and every reason why it *should* be! The recognized fact that some architects are better adapted to provide service for commercial undertakings, others for churches, and still others for residences, is a mere inevitable result of the process of specialization to which our entire social structure is being re-adapted; and the fact that there is an extent to which this service may vary, *artistically*, is one that need not confuse the issue at this time, principally because the public is not yet prepared to establish, understand, or maintain any *artistic* standard of valuation of the architect’s service! There can be no doubt whatsoever but that a regular policy of advertising along these national lines, conducted by the American Institute of Architects for the benefit of the architectural profession in America, under judicious advice, would produce immediate results in interesting a possible building public the country over. Only by some such means will the profession be able to “educate” this greater public to a proper point of view as to the importance of the profession of architecture and the local standing of its practitioners. In fact, we are not so sure but that only in this way will it be possible to educate the architects themselves to a proper understanding of the responsibilities of their position, and their full relation to their own community!

INVESTMENT COUNSEL

An owner’s interest in an investment in new buildings or alterations is vitally affected by the requirements and demands of the **immediate market** of tenants and purchasers.

The architect should be able to analyze the **demands for immediate accommodation**, and advise as to the prospects of **immediate return**, the type of occupation to be anticipated, and the special demands of the immediate market. The conclusions of this statement as to **immediate gross revenue** should be compared with the previous statement as to **fixed and operating charges**, and the **immediate net revenue** should be determined.

Such study is part of the service to the client.

Central New York Chapter

American Institute of Architects

INVESTMENT COUNSEL

An owner’s interest in new buildings or alterations extends beyond the immediate proceeds. The architect should be able to advise the investor as to the probable **future value** and **future profits** of the enterprise. Such advice should be based upon knowledge of the trend of **population, industry, commerce, and transportation**, as illustrated in the past and as indicated for the future by developments in **municipal boundaries, public service, and private enterprises**.

The architect should derive from such knowledge a conclusion as to the type of development whose profit will survive anticipated changes in **environment and relative location**, or whose conversion into other form or use will be **economical**.

Such conclusions are part of the service to the client.

Central New York Chapter

American Institute of Architects

INVESTMENT COUNSEL

The importance to the owner of **analysis of his insurance rates**, as established by the type of construction and equipment, is measured not only by the amount of his **premiums**, but by the **salability and rentability** of his property.

The factors entering into the insurance rate should be analyzed in making the investment. **Adjacent hazards and special hazards** should be determined. Their bearing upon the investment should be discounted, and **protective and preventive measures** should be thoroughly canvassed. The architect’s knowledge of the best practice, as measured by investment value, compared with premiums and security, should direct the owner’s policy in determining the **destructible value, the percentage of insurance, co-insurance, and self-insurance**, and should determine the appropriate expenditure for **fire fighting, fire retardant and fire preventive construction, and devices and facilities to protect**, at a minimum cost, **not only the construction but the more important revenue from occupation and operation**.

Central New York Chapter

American Institute of Architects

INVESTMENT COUNSEL

An owner’s **legal obligation** to the community in construction investment is established upon a minimum permissive basis by the various **Statutes and Ordinances** of State and Municipality regulating building and tenancy. The **higher obligations** demanded by society, which are **steadily being incorporated into legislation**, are factors vitally affecting investment. These are matters of which the architect should have special knowledge, and such knowledge should direct the owner’s expenditure with due consideration to the Community.

Excessive heights of buildings, questionable encroachments upon light and air rights, as well as upon ground rights, **disregard of the privacy of others, and neglect of the rising standards of convenience and sanitation, all result ultimately to the prejudice of the investment**, and should be controlled by the expert knowledge and trained judgment of the architect.

Central New York Chapter

American Institute of Architects

INVESTMENT COUNSEL

The **security of the owner’s investment** is dependent upon the **evolution of the surroundings**. These can be predicted upon the **logic of public and semi-public utilities**. Such utilities include **streets and parks, sewer and water service, and rapid transit and interurban and trunk line (passenger and freight) rail service**. These factors control, rather than are controlled by, the course of residential, industrial, and commercial growth, that in turn modifies the future value of immediate investment.

Knowledge of these factors, **their necessities, their limitations, and their possibilities**, should be part of the service rendered by an architect. Such knowledge must be based upon detail acquaintance with **underlying policies**, and the logical application of **fundamental theories** developed by experiment and experience through a wide range of time and place, as well as upon intimate knowledge of the local trend of **public opinion, social impulse, and industrial potentialities**.

Central New York Chapter

American Institute of Architects

The "Business" of Architecture

Part III. Section 1

By Daniel Paul Higgins

IN the preceding instalment of "The Business of Architecture" the reader was given many concrete examples of failures in the profession for lack of the proper appreciation of the necessity of an efficient business organization; tending to show that, no matter what volume or character of work an architect is engaged in, too much emphasis cannot be placed upon the necessity of perfecting from the outset a thorough office organization and business system.

It would not be fair only to call attention to those architects who disregard organization, without at the same time testifying to the great improvement that has been taking place in this respect among architects, who now no longer regard clever designing the sole sheet-anchor to success—as once they did. There are those who fully realize that it is only by studied improvement in his organization that the architect will be able to cope with the competition of the modern building organizations, which have been doing in late years work that should—and could—be done more creditably by the profession.

System is no longer considered mere "red tape" by such architects, nor the addition of the service and help necessary to create such an organization regarded as "non-producers" or a "foolish expense." On the contrary, they are discovering that it is sometimes largely system and organization which recommends them to business clients and enables them to know whether they are getting the best results possible from their personal and employees' efforts.

Equally important with the actual organization and operation of an architectural business are the methods by which results of such operations are recorded and made available in a form that is at once easily maintained and understood. To enable an architect to confine his commission charges to a reasonable profit, an adequate accounting system, giving particular attention to the estimation of costs, must exist in order to guide and provide him with a definite means of determining from past relative job cost data whether or not certain character of work is profitable at a particular rate of commission.

A cost system properly administered has many other important functions, and should at once reveal any inefficiencies of management or employees. It also provides at the same time for suggestions for a change in such management and method. Even when the office expenditures cannot be reduced by a carefully analyzed cost system, the knowledge of the exact cost, regularly received, would be advantageous, and an intelligent guide to a progressive architect.

Some architects now, to a great extent, hold this subject somewhat in contempt, depending particularly upon their own natural capacity, and relying upon their knowledge of human nature, coupled with such fugitive information as might be furnished them, to conduct a profitable business. If it was ever possible to carry on a business of any size effectively under conditions which prevailed years ago, that time has now gone by. The necessity for absolute knowledge is imperative, and instead of employing architects who are in the habit of guessing at results, business interests are alive to the necessity of engaging only such architects as can appreciate their financial point of view and produce results in accordance with their reasonable demands. This demand is insistent, clamorous, and appropriate, and the preceding instalment, illustrating instances of these actual failures, must reflect and indicate it.

It will at this time be of interest to show the following statement of job affairs, illustrating the method now in use in a certain well-known architect's office, where the business organization is kept strictly up to date. Such a statement is prepared monthly and brought to the attention of the architect and those interested in job finances and the profitable progress of work.

This statement (Fig. 1) is highly commendable, for, by its aid, a busy architect can readily familiarize himself with the financial condition and progress of all jobs from month to month, and at the same time can get a fair idea of the prospective profits that will be available on the completion of the work. For example: if the actual cost represents the completion of design, specification, portion of working drawings, and overhead, it is

STATEMENT
SHOWING FINANCIAL CONDITION
OF JOBS
JAN. 1 1916

JOB #	RATE OF COMMISSION	COST OF CONSTRUCTION	ARCHITECTS COMMISSION	ARCHITECTS COST TO DATE	PERCENTAGE OF COST TO DATE	PERCENTAGE OF PROFIT	LOSS TO COMPLETE	COMMISSION RECEIVED TO DATE	COMMISSION DUE THIS DATE	COMMISSION DUE FROM THIS DATE TO COMPLETE
JOB # 5	10%	100,000.00	10,000.00	34,000.00	90%	6,000.00	10%	4,000.00	40%	9,000.00
" # 6	6%	200,000.00	12,000.00	18,000.00	30%	4,200.00	70%	6,000.00	50%	3,000.00
" # 7	6%	37,000.00	2,220.00	23,640.00	100%	—	—	2,220.00	—	—
" # 8	12%	6,000.00	720.00	5,280.00	100%	—	—	5,280.00	50%	—
" # 9	10%	50,000.00	5,000.00	39,360.00	96%	1,640.00	4%	3,900.00	42%	3,200.00
" # 10	10%	316,996.19	31,699.62	135,593.60	100%	—	—	31,403.35	37%	6,996.19
" # 11	10%	37,000.00	3,700.00	35,300.00	10%	3,150.00	90%	4,000.00	5%	3,300.00
" # 12	6%	600,000.00	36,000.00	90,000.00	50%	9,000.00	50%	18,000.00	60%	18,000.00
" # 13	6%	300,000.00	18,000.00	34,000.00	30%	7,560.00	70%	7,200.00	40%	12,600.00
" # 14	6%	40,000.00	2,400.00	50,000.00	30%	3,000.00	80%	—	20%	2,400.00
" # 15	10%	150,000.00	15,000.00	66,000.00	80%	1,650.00	20%	6,750.00	55%	3,000.00
" # 16	10%	20,000.00	2,000.00	84,000.00	60%	5,600.00	40%	6,000.00	30%	3,000.00
" # 17	10%	148,562.00	14,856.20	613,600.00	100%	—	—	87,196.00	50%	—
" # 18	10%	15,000.00	1,500.00	13,200.00	20%	4,800.00	80%	2,000.00	80%	1,200.00
" # 19	10%	102,155.00	10,215.50	54,567.50	90%	1,113.75	2%	4,647.18	46%	5,000.00
ACCOUNTS COLLECTABLE THIS DATE									153,401.11	
BANK BALANCE									10,000.00	
TOTAL QUICK ASSETS									253,401.11	
NET LIABILITIES									63,350.00	
NET ASSETS									190,051.11	
DELINQUENT ACCTS REPOSTED IN PREVIOUS STATEMENTS										
JOB # 1									1,500.00	
" # 2									6,000.00	
" # 3									5,000.00	
" # 4									3,000.00	
GROSS LIQUID ASSETS									419,051.11	

Statement, Fig. 1

ITEMIZED STATEMENT OF COST ON JOB # 7

WEEK ENDING	ARCHITECT	JOHN DOE	M-SMITH	C-JAMES	K-MAY	F-BROWN	G-FRANK	A-GREEN	C-PRICE
July 17 1915	22.50								
" " " 24 "	15.00								
" " " 31 "	66.15								
" " Aug 7 "	82.65	40.00	3.55						
" " " 14 "	72.40	35.00	6.75	2.25					
" " " 21 "	52.40	10.12	17.65	9.00					
" " " 28 "	62.40	15.50	10.13	6.75	7.65				
" " Sept. 4 "	22.40	1.40	12.38	28.50	19.35				
" " " 11 "			5.63	21.75	11.35				
" " " 18 "			12.38	30.00	10.35				
" " " 25 "			9.00	26.25	13.50	31.00	7.12		
" " Oct. 2 "			7.88	27.75	13.05	19.50	15.00		
" " " 9 "			5.63	28.50	13.95	17.25	15.00		
" " " 16 "			2.25	4.50	17.35	14.25	15.00		
" " " 23 "			5.62	8.25	13.50	14.25	9.75		
" " " 30 "			15.75	18.75	12.60	15.75	12.38		
" " Nov. 6 "			9.00	8.25	12.15	24.75	15.00		
" " " 13 "			7.87		11.70	24.75	11.63		
" " " 20 "			9.00		11.25	15.75	1.12		
" " " 27 "			12.38		9.00	27.00	6.38	10.00	
" " Dec. 4 "			24.68		5.40	18.75	2.62	16.25	14.95
" " " 11 "			4.50				7.5	20.63	1.72
" " " 18 "			11.25				5.25	25.00	15.58
" " " 25 "			3.38				1.12	17.50	12.08
" " Jan. 1-1916			2.25					17.50	
	395.90	102.02	198.89	220.50	182.03	213.00	118.12	106.88	44.28
SUMMARY									
SALARY									
PROMOTION									
DESIGN									
SPECIFICATION & MECHANICAL EQUIP									
WORKING DRAWINGS									
PROPORTION OF OVERHEAD									
BLUE PRINTS									
OR 27% OF TOTAL SALARY									
12 1/2%									
52%									
42%									
64 1/1									
231664									

Statement, Fig. 2

not a difficult matter to estimate, within a small amount, the cost that will be necessary to complete the drawings, superintendence, overhead, etc., on the basis already established by a proper costs method.

Its other important function is to keep a busy architect in touch with the condition of his working funds, covered in the column provided for commission due this date, the total of which, added to cash on hand and in the bank, less current obligations, creates a net working capital.

If, after studying the above statement, it appears that a job is burdened with excessive costs, as in the case of job number-7- (an actual case), the following statement (Fig. 2) is prepared, showing the salary of each individual who has been employed on

the work over any given period, with the additional cost of any other items that should be taken into account.

The next step in the preparation of an exact and detailed cost analysis would require reference being made to the costs records, one of which is shown in the draughting-room card record (Fig. 3). On this card each drawing, its kind, the draughtsman's name, its beginning and completion date, is recorded; and from information available thereon it is possible to give accurately the cost of producing each drawing—thereby enabling the architect to distinguish between the inefficient and the efficient employee, and so immediately to place his finger on and correct any unnecessary leakage of his profits.

(Continued in December)

Fig. 3

The New Parish House for St. Peter's Church

Morristown, N. J.

Bertram Grosvenor Goodhue, Architect

It is probably no exaggeration to say that this parish house, with its appendages and complete appurtenances, comprises one of the finest buildings of its kind in America. Neither time nor money has been spared in contributing to its success; and the admirable relations, not too frequently existing between client and architect, were an invaluable help.

The Parish Church and Rectory, for the want of a more exact term, may be broadly classified as English Gothic—the church being architecturally far superior to the rectory. The new parish house has been cleverly joined to both: to the rectory by means of a carriage porch, superimposed by a loggia or sleeping porch, and to the church by a cloister connecting with a door at the eastern end of the north aisle. The style of the new work may be best described as a sort of domesticated Gothic, a strictly ecclesiastical feeling not being desired.

The walls are built of dark local stone, with trimmings of Bedford stone. The upper parts of the chimneys are of brick. The roofs are of graduated, variegated green and purple slates, with rounded valleys, a very interesting feature. In the center of the main ridge is placed a sort of *flèche*, or bell-cote (if it had a bell!), of Renaissance design. This is constructed of wood, covered with copper, and surmounted by a weathercock, the emblem of St. Peter, patron of the parish.

The building has a pleasing setting within the church yard. The street façade comprises a series of bays, the windows of which light the Great Hall. Flanking the hall at one end of the ground floor is the kindergarten; above is the rector's study. At the opposite end is the block containing the various guild rooms. These two blocks are gabled, that of the guild rooms having a huge chimney at each end.

The entrance porch is placed in the angle of the intersection of the main block with that of the guild rooms, the main roof being continued down over the porch. Above the

arched door are the carved motto and shield containing the arms of the parish. The motto reads, "What thou doest, do it in faythe." This shield and motto will be met with in various places throughout the building. There are also two bosses, representing Faith and Works. The foundation-stone is placed at the left-hand corner of the guild-room block and is inscribed A.D. 1914.

The church yard elevation has a fenestrated arcade in the lower story superimposed by one two-light window above each arch, which light the gallery running along one side of the Great Hall. The gables of the end blocks project and are continued through the main roof gable.

The principal room is, naturally, the Great Hall. This is an apartment of imposing proportions with a length of 67 feet 6 inches, which, on the ground floor, is lessened by 9 feet 6 inches, the width of the vestibule. The width is 32 feet, with an additional 10 feet 6 inches for a sort of aisle, divided into class-rooms, one to each bay. The height is about 19 feet to the cresting of the side walls, and 38 feet to the soffit of the ridge. The room is admirably arranged

for all sorts of parish entertaining,—dancing, moving pictures, theatricals, lectures, and the like. The parish hall is a memorial. The inscription, done in color and gold, is painted upon the beam that extends, at the extreme end of the room, over the gallery.

The trim is oak with "wobbly" plaster walls of a creamy gray white. The beams and trusses are of solid oak. The cornice is capped by a carved and pierced cresting, in each bay of which are two shields on each side, blazoned with the emblems of the various virtues. The stage occupies a position opposite the entrance. In the upper part of the jambs, just under the oak beam, forming a sort of proscenium, there are two interesting plaster figures in high relief. On the face of the beam the parish arms and motto again appear. The shield is carved and bla-



Screen in Parish Hall



GABLE



ENTRANCE

MORRISTOWN PARISH HOUSE, MORRISTOWN, N. J.

BERTRAM GROSVENOR GOODHUE, ARCHITECT

1942



INTERIOR, GREAT HALL

PLATE XIX

MORRISTOWN PARISH HOUSE, MORRISTOWN, N. J.

BERTRAM GROSVENOR GOODHUE, ARCHITECT



GUILD ROOM NUMBER TWO



RECTOR'S STUDY



FIREPLACE, GUILD ROOM NUMBER FIVE

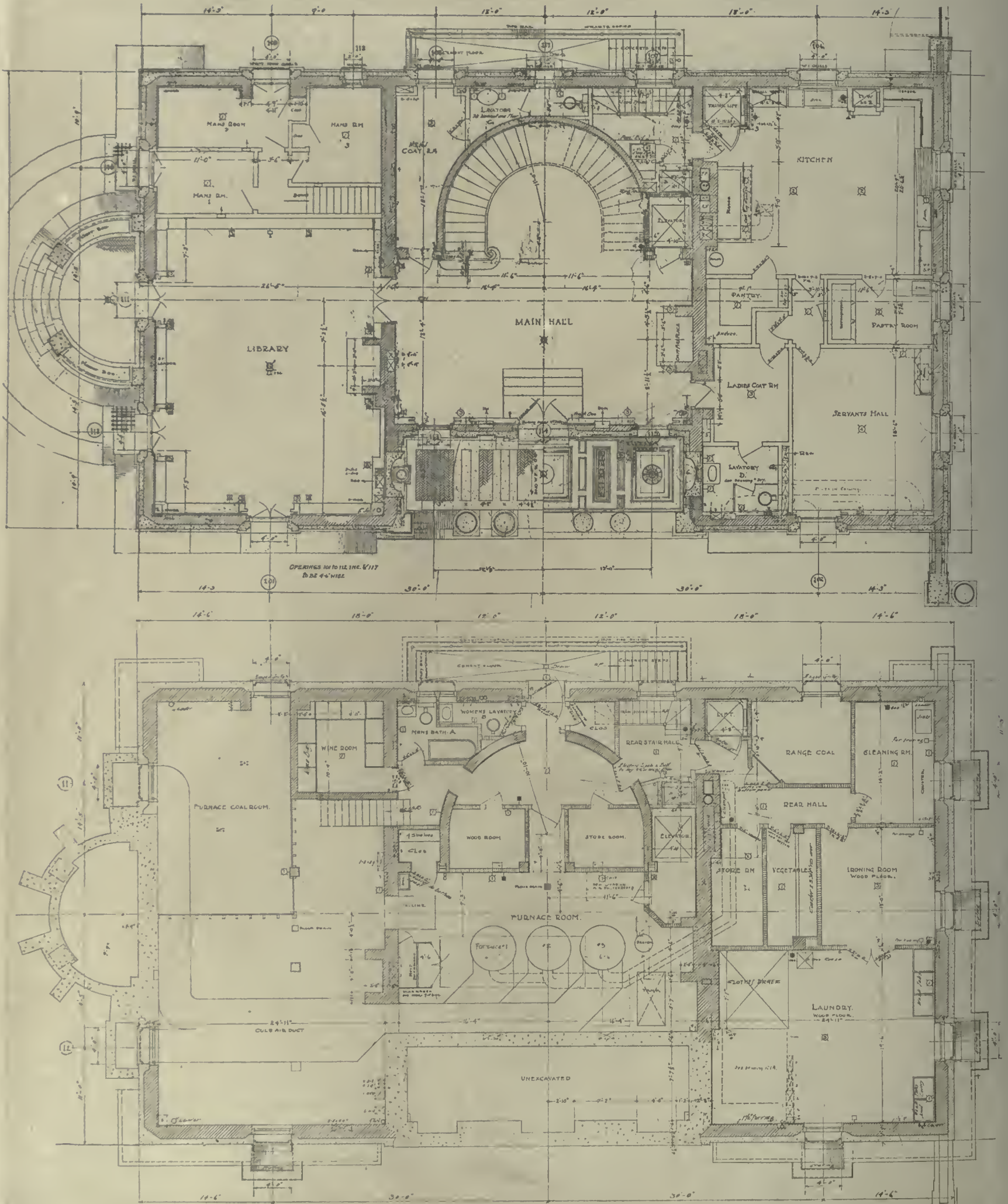


MANTEL IN RECTOR'S STUDY

PLATE XXI

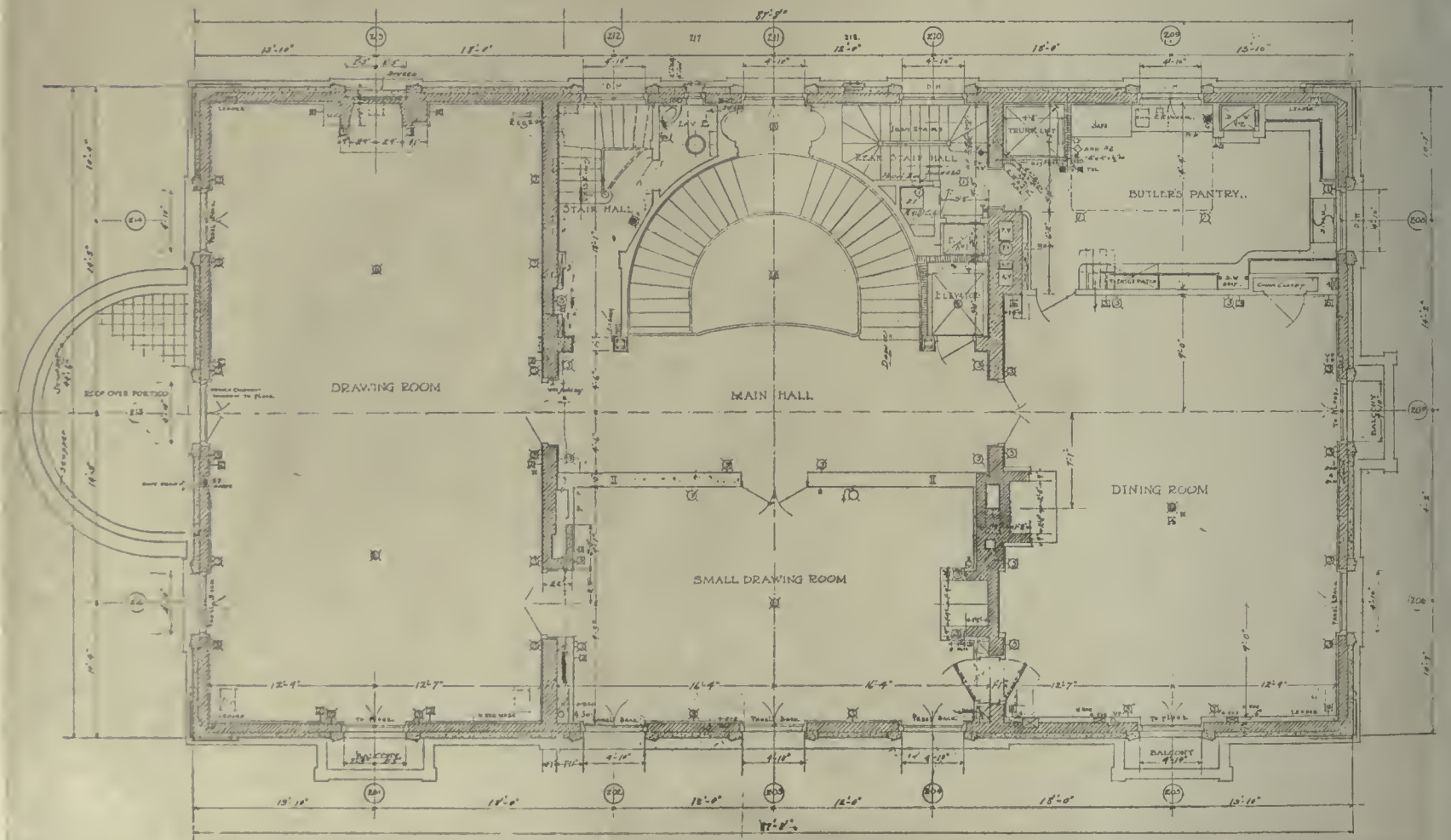
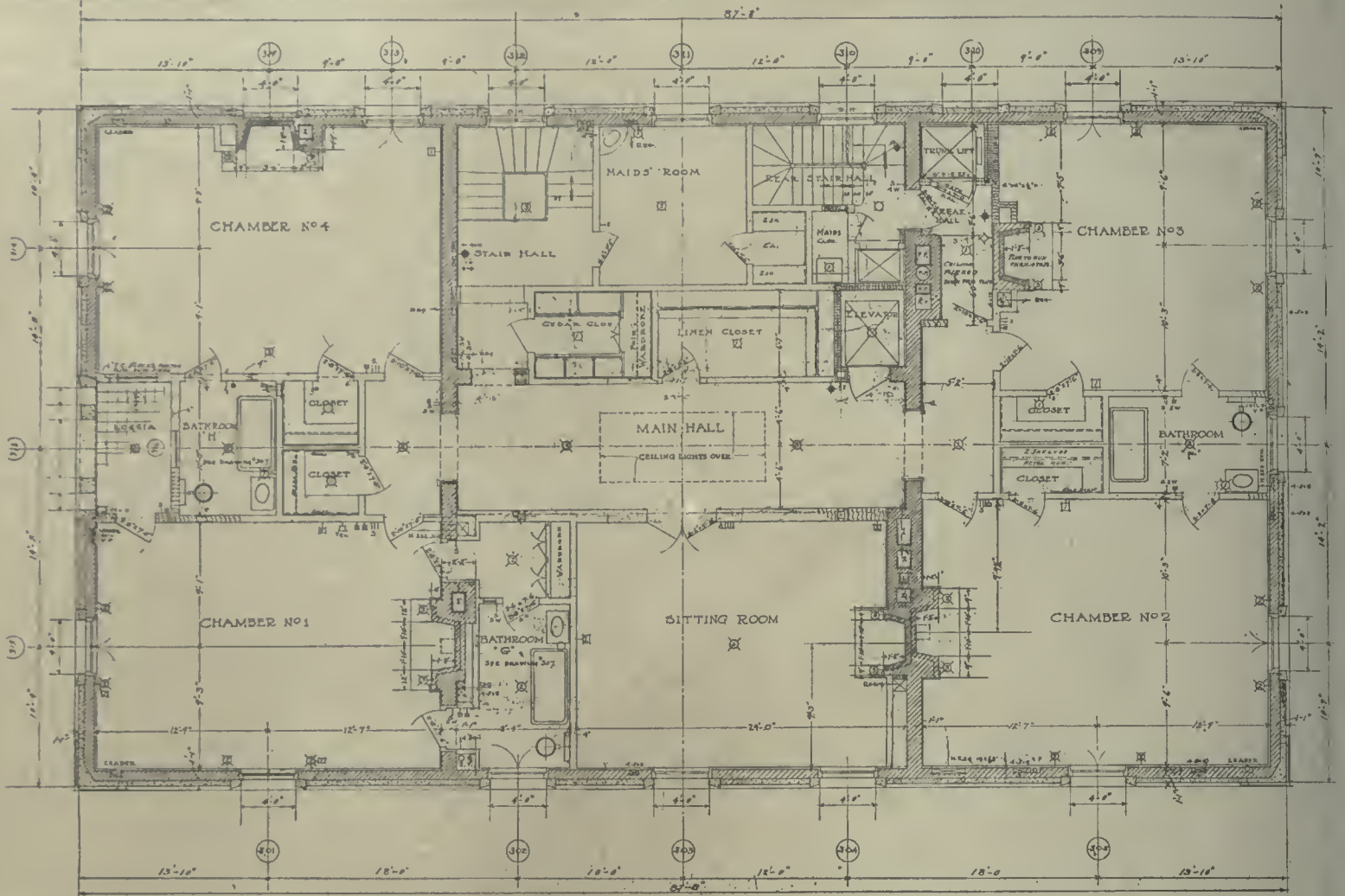
MORRISTOWN PARISH HOUSE, MORRISTOWN, N. J.

BERTRAM GROSVENOR GOODHUE, ARCHITECT



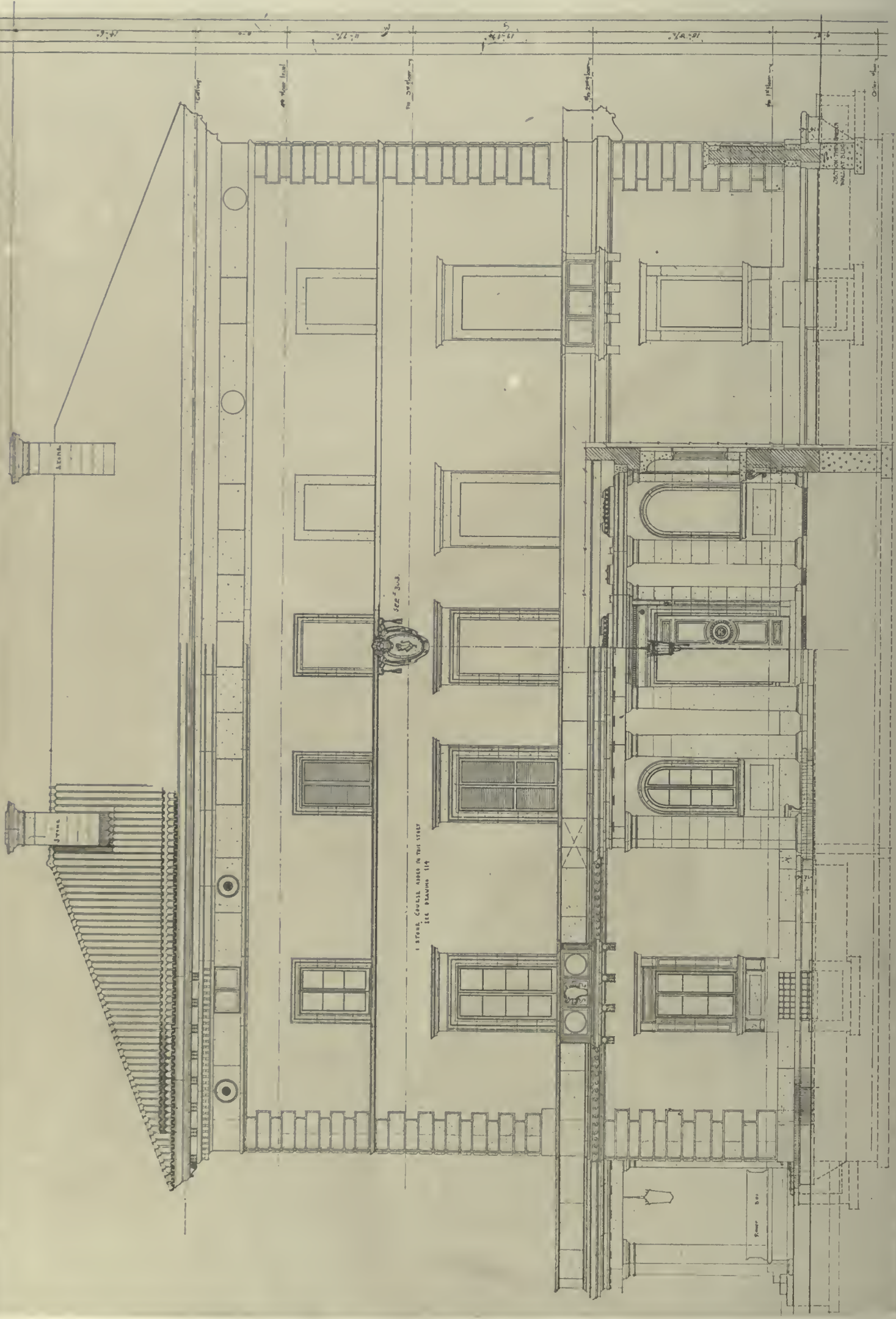
Reproduced at the scale of twelve feet to the inch

BASEMENT AND FIRST FLOOR PLANS
 RESIDENCE FOR MRS. R. S. McCORMICK, WASHINGTON, D. C.
 JOHN RUSSELL POPE, ARCHITECT



Reproduced at the scale of twelve feet to the inch

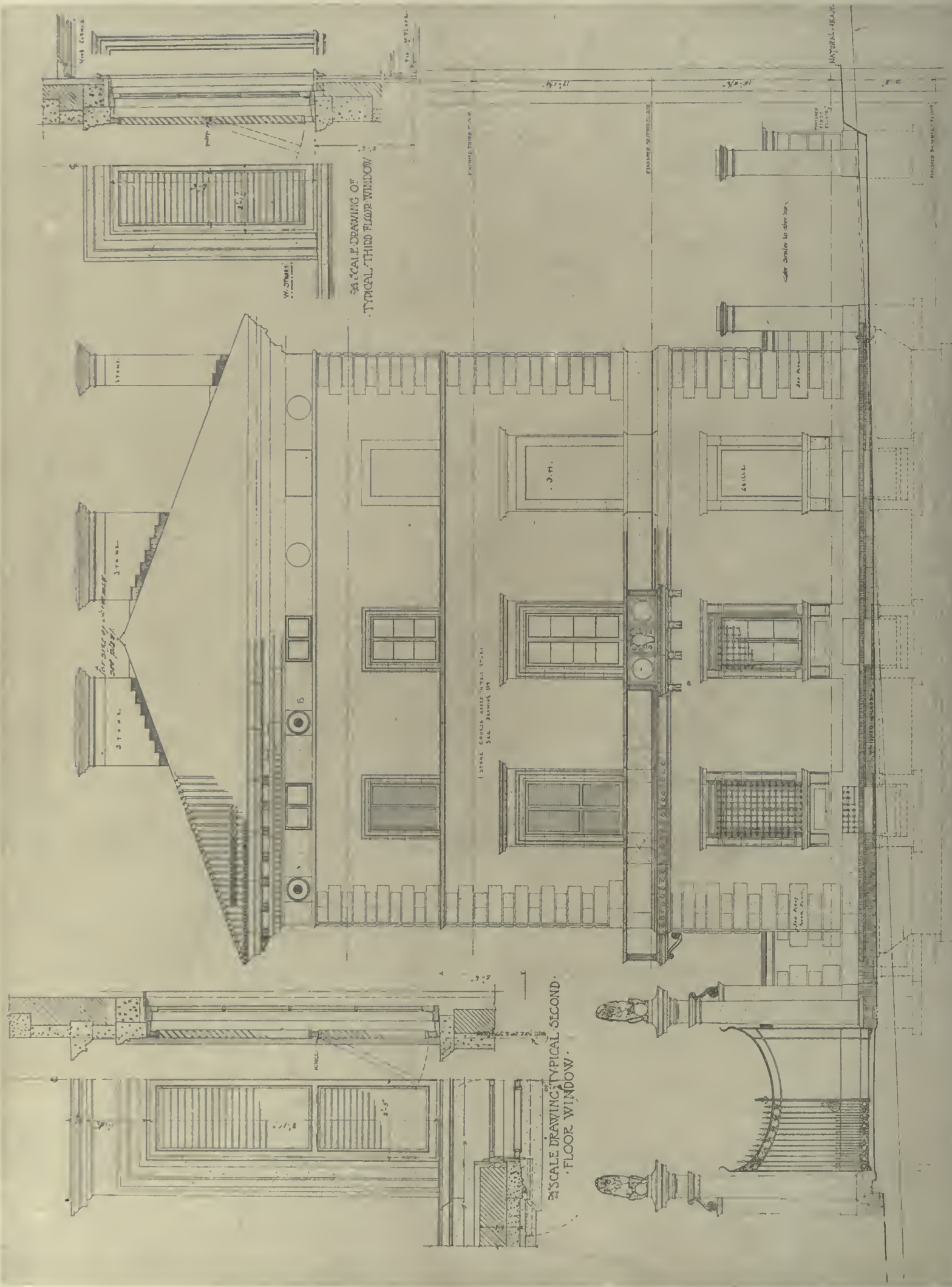
SECOND AND THIRD FLOOR PLANS
RESIDENCE FOR MRS. R. S. McCORMICK, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



ELEVATION, ENTRANCE FRONT
RESIDENCE FOR MRS. R. S. MCCORMICK, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT

Reproduced at the scale of eight feet to the inch

1948



Elevation reproduced at the scale of eight feet to the inch

STREET (EAST) ELEVATION

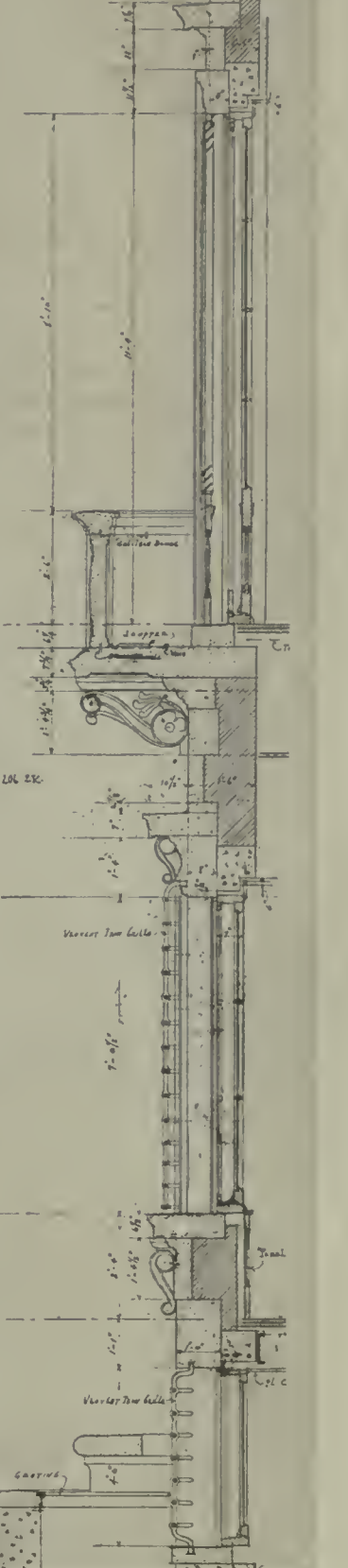
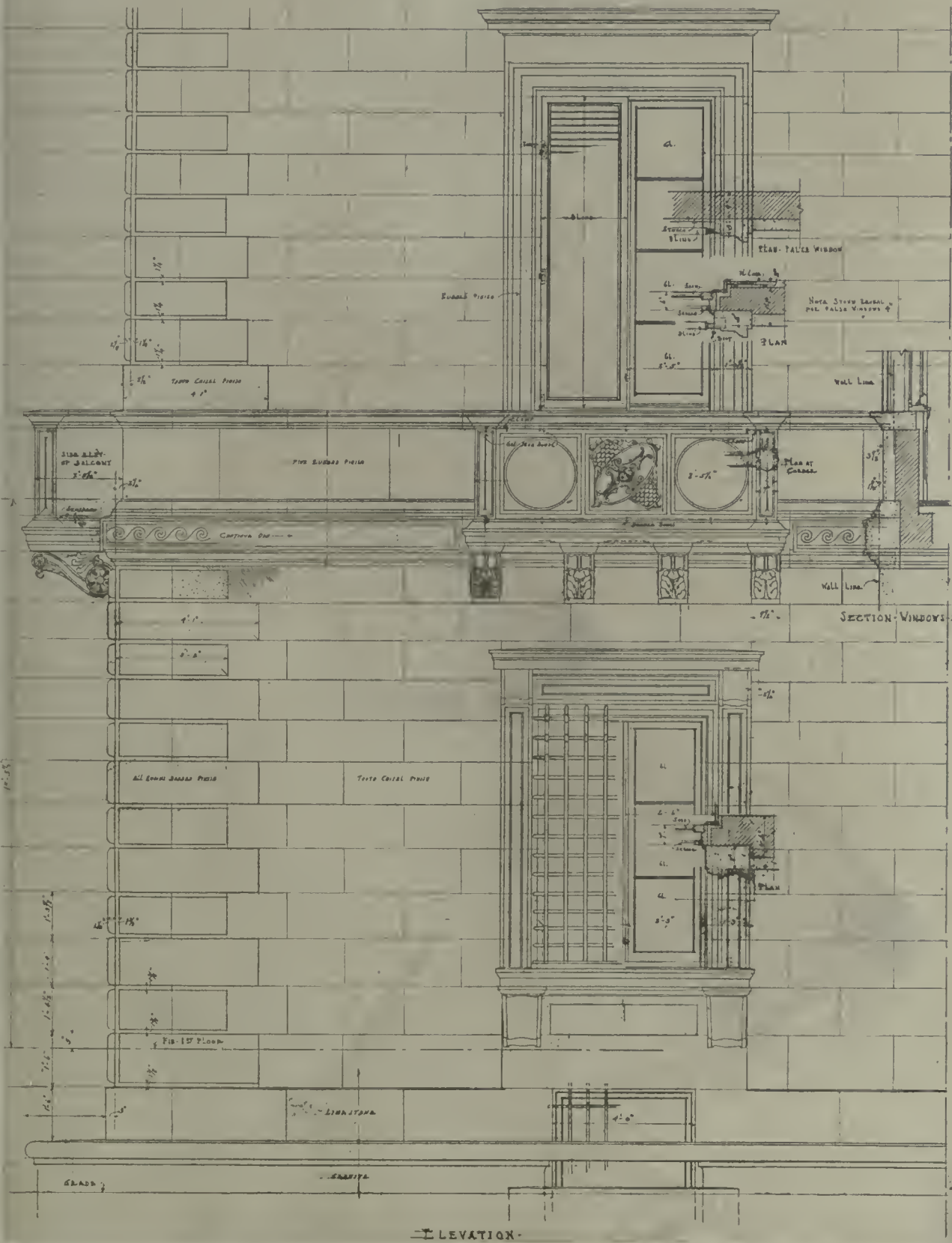
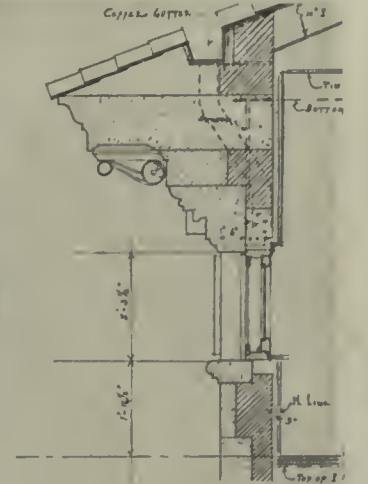
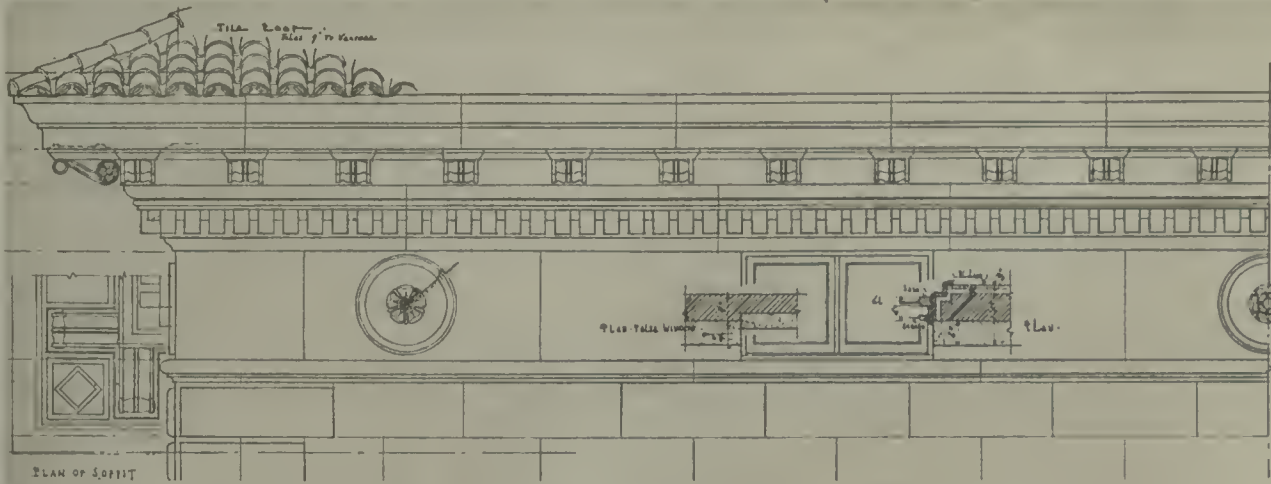
RESIDENCE FOR MRS. R. S. MCCORMICK, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



Elevation reproduced at the scale of eight feet to the inch

GARDEN (WEST) ELEVATION
RESIDENCE FOR MRS. R. S. MCCORMICK, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT

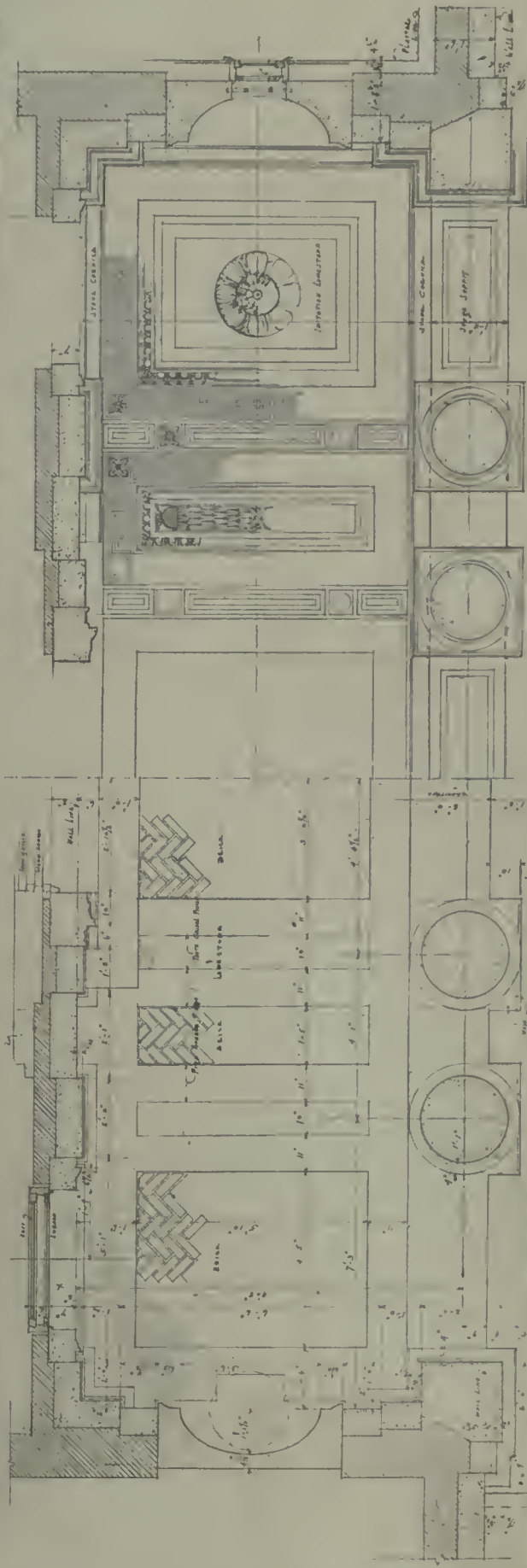


LEVATION

Reproduced at the scale of four feet to the inch

GENERAL SCALE DETAIL
RESIDENCE FOR MRS. R. S. McCORMICK, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



RESIDENCE FOR MRS. R. S. McCORMICK, WASHINGTON, D. C.

Reproduced at the scale of four feet to the inch



RESIDENCE OF MRS. R. S. MCCORMICK, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



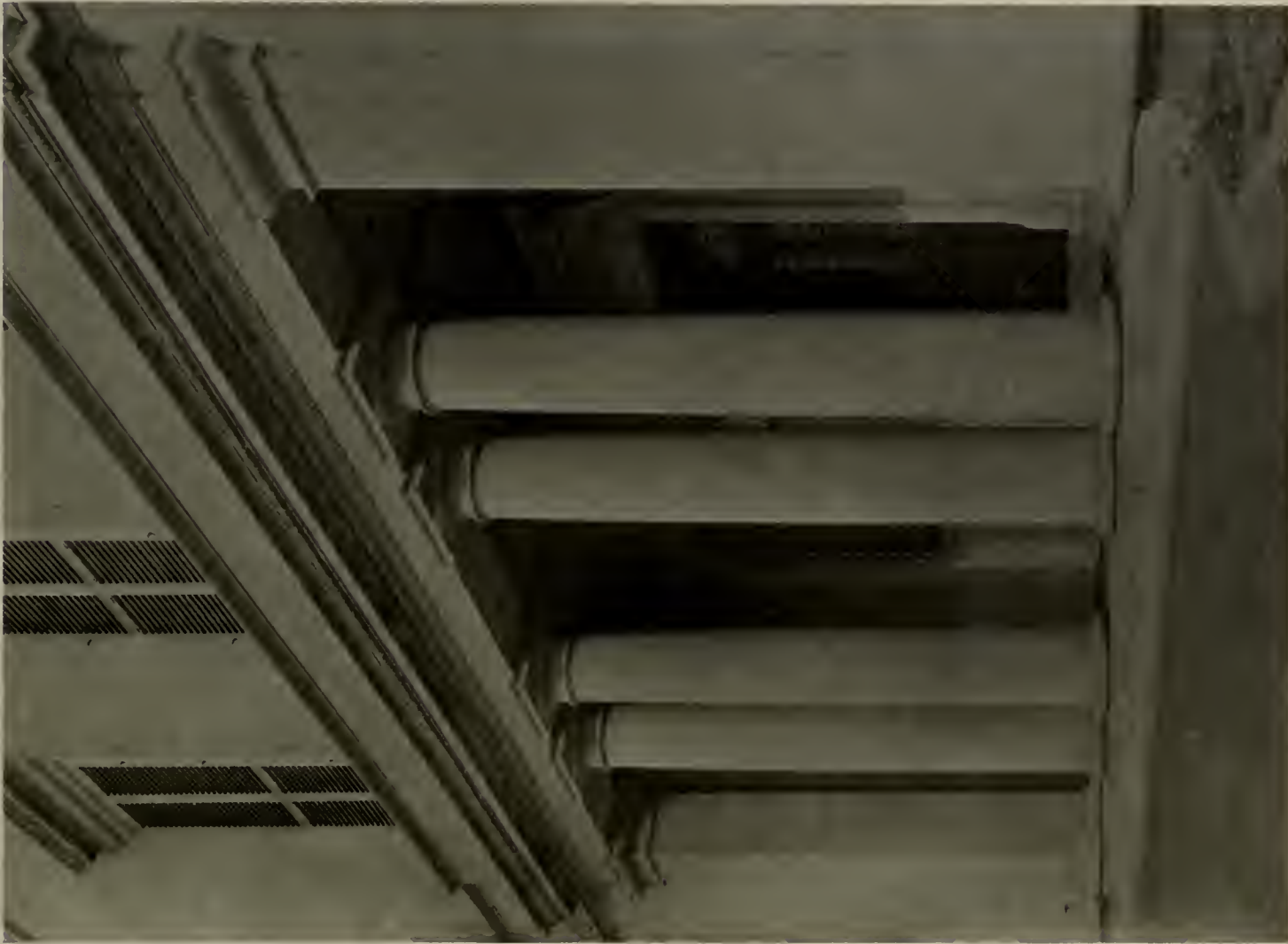
EXTERIOR

PLATE LXXVI

RESIDENCE OF MRS. R. S. McCORMICK, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT





ENTRANCE LOGGIA



GARDEN PORCH

RESIDENCE OF MRS. R. S. MCCORNICK, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



GENERAL VIEW



DETAIL VIEW OF DOORWAY AND DORMERS
HOUSE FOR STANLEY BRIGHT, ESQ., READING, PA.
DÜHRING, OKIE & ZIEGLER, ARCHITECTS

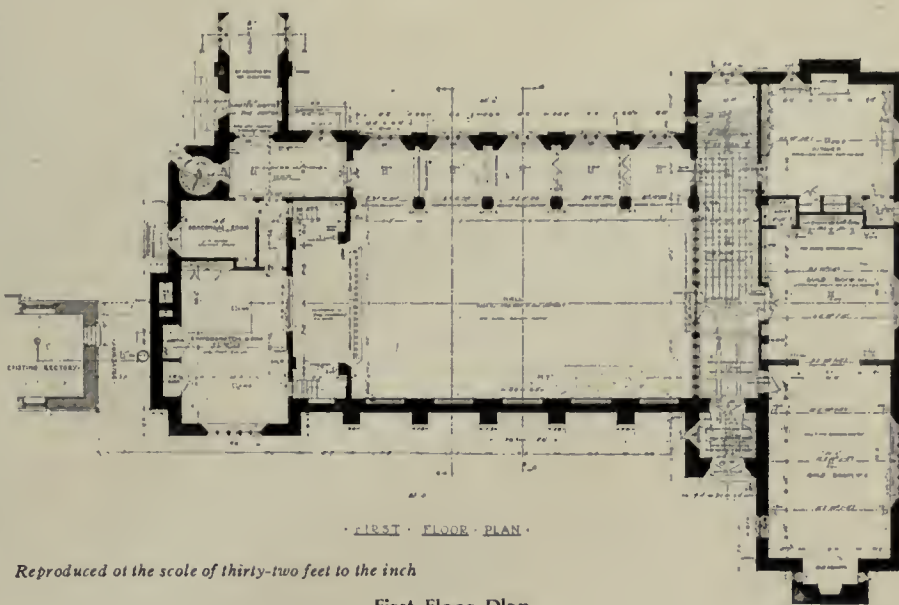
PLATE LXXVIII

zoned. Brilliant color is introduced by means of the rose-red damask stage hangings, with a flat valance of the same material; and also by the brilliant red-silk tassels pendant from each lighting fixture,—forming very interesting color ornaments. The lamps are of silver, with cylindrical mica shades enclosing the lights.

The ornate screen separating the vestibule from the hall has stiles and rails carved in a running pattern. Above the solid oak paneling the voids are filled with leaded glass. The gallery above is continuous with the one at the side, and projects over the screen, forming a sort of flat canopy. Running along the soffit is a delicately pierced bit of carving,—a sort of nether cresting,—above which is a wide band of carving, forming the major part of the cornice, much after the mediæval manner, and carrying four shields with carved emblems of St. Peter. The center light of each group of three-light windows under the side gallery contains a panel of colored glass, effectively let into the leaded light. There are five subjects portrayed. These are the saints frequently connected with children, such as St. Nicholas, carrying three children in a tub, St. George and the dragon, St. Joseph with the Holy Child (the center of the group), St. Agnes with a lamb, and St. Christopher with the Holy Child. These windows add much to the color note.

Next in importance to the Great Hall on the ground floor is Guild Room No. 2, out of which opens Guild Room No. 1. Guild Room No. 2 is a very commodious apartment, 20 feet wide by 32 feet long, at one end of which is a deeply recessed fireplace or ingle. The floor is of wide oak boards. Very little trim is used, the deep window-jamb of plaster returning to the leaded casements. The radiators are cleverly concealed behind oak grilles in the thickness of the walls forming the window-ledges. The walls and ceiling have a sort of dirty white plaster finish with oak ceiling-beams. The fireplace has a brick face, with a shelf of carved oak, shield, inscription, and two carved figures representing industry,—the object for which the guild rooms are designed. Again the shield and motto are those of the parish. The hearth is of red tiles (the andirons are not part of the composition!). Across the opening of the ingle there is a strip or valance of modern embroidery and applied figure work which is most effective in color and design, with five scenes portraying events in the lives of St. Martin, St. Elizabeth of Hungary, Alfred the Great, St. Margaret of Scotland, and John the Almoner. The medallions are framed in a pattern of birds, serpents, and flowers. The design was supplied by the architect and executed by ladies of the parish. The workmanship and stitchery are admirably carried out.

Guild Room No. 5 is next in point of interest. It is just over Guild Room No. 2 and, like it, is 20 feet wide by



Reproduced at the scale of thirty-two feet to the inch

First Floor Plan

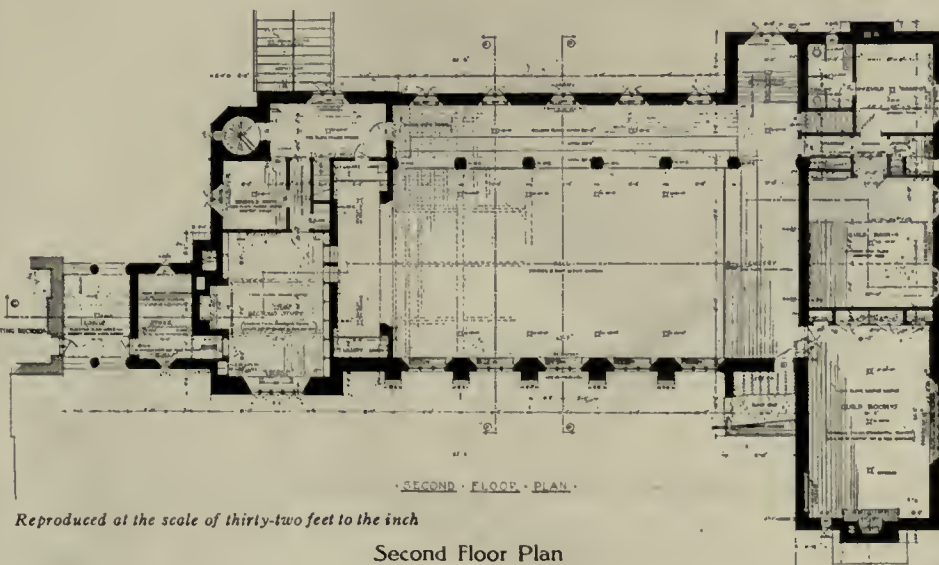
ceiling is divided by bands of ornamental plaster, the actual arch starting from a wide, ornate band which continues around the entire room.

In the opposite wing to Guild Room No. 5 is the rector's study, a most interesting room, 18 feet by 24 feet 6 inches. This room has a fireplace on one of the long sides, flanked by bookcases, with a range of book-shelves on the opposite side of the room. An interesting feature is the concealed door, composed of one section of book-shelves, that opens into the passage leading to the loggia. The book-shelves extend from floor to ceiling. The remaining wall surfaces are filled with linenfold paneling. Here, as elsewhere, the radiator is concealed in the wall thickness beneath the mullioned windows. The window-jamb and soffit, however, are of plaster, with spots of ornament on the jambs. The ceiling has an ornamental plaster cornice and beams. The ceiling is divided into three parts. There are four medallions in the corners of each compartment, twelve in all, representing the Signs of the Zodiac. The recessed fireplace has a sort of wainscot of Tunis tiles, with an arcaded superstructure of ornamental plaster, the two parts being divided by a band of carved oak, including four angels. The recesses form the mantel-shelf.

Still another unusual room is in the curate's living-apartment, on the third floor. It is about 18 feet square, with a large projection or alcove about 8 feet by 12 feet. The ceiling runs up into the roof to a height of 10 feet 6 inches, and the gable gives a very interesting formation to the ornamental plaster walls and ceiling. There is a fireplace at one side, and a series of bookshelves on each side of the alcove.

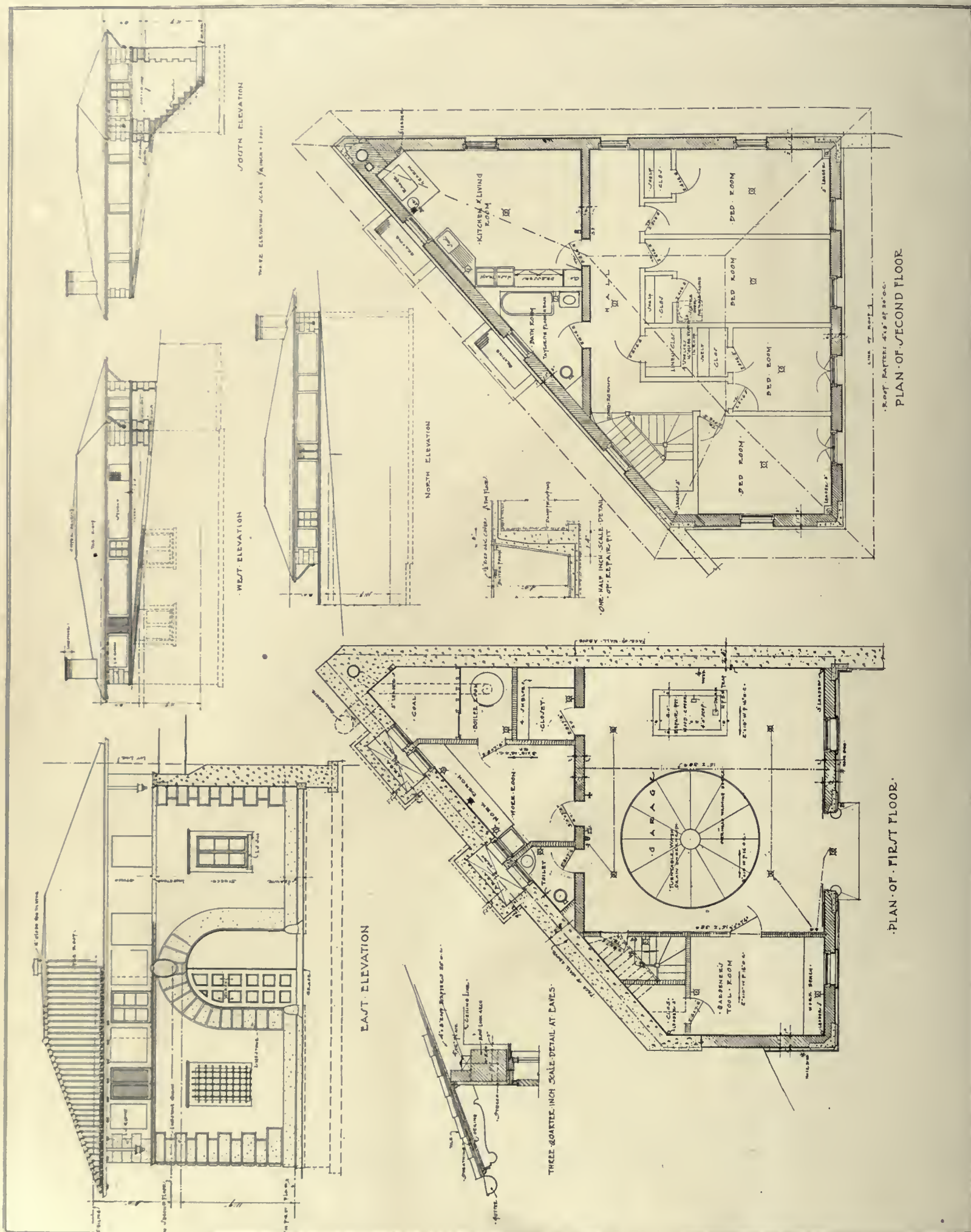
Probably the most interesting feature of the whole building is the oak stair at the end of the long tiled entrance hall. The

newel-posts develop into carved figures representing various types of churchmanship, the old-fashioned Low Churchman in surplice, but with trousers instead of cassock beneath, bickering with a High Churchman in full vestments. Again, a Broad Churchman in cope, with back turned to a monk, represents the extreme Catholic party. These humorous bits add a mediæval touch to a building of which St. Peter's parish may well be proud.



Reproduced at the scale of thirty-two feet to the inch

Second Floor Plan



GARAGE FOR MRS. R. S. MCCORMICK, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHT

The Architectural Review

New Series, Volume IV, Number 11

Old Series, Volume XXI, Number 11

NOVEMBER, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President Henry D. Bates, Treasurer
Frank Chouteau Brown, Editor

Publishing and Subscription Office
144 CONGRESS STREET, BOSTON

Advertising Offices

ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK

58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

STATEMENT OF OWNERSHIP OF THE ARCHITECTURAL REVIEW on October 1, 1916; as required by act of Congress, August 24, 1912:

Publishers, The Architectural Review Company, Boston. Editor, Frank Chouteau Brown, Boston. Managing Editor, Henry D. Bates, Boston. Business Managers, Henry D. Bates, Boston, and Merrill B. Sands, New York. Stockholders holding and owning one per cent or more of the total amount of stock, J. E. R. Carpenter, New York, Merrill B. Sands, New York, and Henry D. Bates, Boston. Bondholders, mortgagees, and other security-holders, none.

Sworn to and subscribed before me this fourth day of October, 1916.

(Seal)

(Signed) WM. H. BARTLETT, Notary Public.

PLATES

PLATES CV.—CXII.—RESIDENCE FOR MRS. R. S. McCORMICK, WASHINGTON, D. C. (PLANS, ELEVATIONS, DETAILS, AND SECTIONS) — JOHN RUSSELL POPE, ARCHITECT.

AFTER several months of discussion of the problem of "Advertising Architecture," and giving every opportunity for expressions of individual opinion from our readers, we are in this issue summarizing the discussion so that those who attend this year's convention may be better informed in regard to the whole subject, and better prepared to discuss it.

It is acknowledged that two things in the existing situation require to be corrected. First, the architect desires a better understanding and appreciation of good architecture than he at present receives from the public, and this appreciation is *necessary* in order to produce the best work of which he is capable; and second, each architect could easily better the artistic standard of his output if the public more fully understood his position and responsibility, both in relation to his work and to them.

So far, no one has questioned the desirability of in some way featuring — or "advertising" — the profession of architecture so as to place it before the general public in a more dignified and better understood position than it occupies at present. So, also, has there been general agreement that the important point was to advertise the profession, and not the individual architect.

Differences of opinion *do* occur as to whether this advertising should be paid for or whether it should not. The distinction between these points can perhaps be clarified by recalling to our readers the practical facts, which are fundamentally these:

1. To obtain the desired results effectively, it is necessary that those statements calculated to bring about a better understanding of the profession of architecture in the public mind be placed before the greatest possible number of individuals comprising the American public. That statement of the case points inexorably to the daily newspaper as the best medium for carrying such information to so large a public.

2. If any process of selection from among this greater public is to be attempted, it should be one which would place these statements before the greatest possible number of those known to be interested, immediately or latently, in building. Although the necessity for this selection limits and unfortunately cramps the field, it nevertheless presents a point of immediate practical approach; and this public would easiest be found and these statements be conveyed through the popular building magazines.

One possibility incidental to this method of publication worthy

of consideration is the actual coöperation it would bring between the architects, publishers, and editors of these magazines. It should result in very much bettering their present editorial standards, which are actually doing more active harm to both public taste and the professional position than any other one element now affecting the situation.

As between paid and unpaid propaganda, some information can be given the public through magazine articles without expense to the profession. This method is limited, however, by the fact that a subject, once touched upon, may not again be treated for a long time, and those special subjects that the profession considers most essential are, from the point of view of the editor, of so little interest to a general public, that they are not available as reading or news material, and must be issued, if at all, as paid advertising. The result is that while a certain amount of propaganda *can* be done in this way (provided some one makes it his business!) the profession must be prepared to face the expense of the additional propaganda necessary to place the points with which it most desires the public to be fully acquainted properly and continually before it — until even he who runs has read!

IN this connection it is perhaps essential for our readers to realize a fundamental distinction familiar to all associated with the modern art of advertising.

Advertising "copy" is broadly subdivided under two general heads, technically known as "mail-order copy" and "educational copy." "Mail-order copy" is the sort of advertisement which is intended to bring back from the reader an *immediate* reply, and it is distinguished by some special appeal intended to bring about such a result. It is generally associated with the advertisement of some particular article or articles, at a definite cost price, and the device for obtaining the return name and address of the reader is an essential part of the copy. Its aim is to produce an *immediate inquiry* from the reader.

"Educational copy" is of quite a different sort. Its aim is fundamentally to educate the public to the appreciation of some distinction important to an individual or group of individuals, but as yet unappreciated by the general public. Such an educational campaign might be undertaken by the National Biscuit Company to advertise its newest trade-mark brand of product, or — as we believe — it might be undertaken equally well in the interest of the profession of architecture for the education of the public to a better understanding of the work and purposes of the architect and the sort of service he is prepared to provide!

Once this distinction is realized, it should be obvious that this campaign undertaken by the Central New York Chapter in the Syracuse newspapers is of *precisely* the right kind of "educational" advertising. It advertises the profession of architecture, not the individual architect. It is true that it incidentally advertises that particular Chapter of the American Institute of Architects, and directs more attention to members of that organization than to those other local practitioners who may not be members. While granting that there may be some question about the desirability of this implied discrimination, it is at least calculated to place an emphasis upon the importance of the American Institute as a national association, and so make it the more desirable for the other local architects to endeavor to join!

This advertising is also most certainly "dignified" in form and expression — in fact, the only question that arises is whether it is not still *too* dignified and reserved to be really the most effective possible use that could be made of the space! This would, in turn, depend somewhat upon the class of readers these newspaper mediums reach. While too "dignified" to appeal to readers of Hearst's *American*, for instance, it might be well calculated to appeal to a clientele such as reads the *New York Evening Post* or the *Springfield Republican*. If it can be criticized from the point of view of promising *too much* service to the client, it remains a question altogether at the discretion of the national organization — or, if you prefer, of any local Chapter! — to choose between bringing themselves, their abilities, and their service up to the point where it will equal the standard established by these advertisements; or to limit the standard of service announced in their advertising to that extent to which the local practitioners are prepared to establish their standards of service to their clients!

(From "The Architectural Record")



St. Elizabeth's Rectory, Glencoe, Ill.
Riddle & Riddle, Architects

(From "The Architectural Record")



House of Robert Mueller, Decatur, Ill.
H. V. Von Holst, Architect; Marion M. Griffin, Associate

THE October number of *Good Furniture* is excellent, as usual. The opening article is upon Ringwood Manor, including reminiscences of Peter Cooper and of Abram S. Hewitt and of their sincerity. Both this article and the next are preaching sane doctrine in an era of fads. The first article states, "The traditions and real knowledge of the industrial crafts and the arts may be acquired only by years of arduous work, and by close and constant study of fine masterpieces;" the second article upon "The Cedar Furniture of Bermuda" begins, "The truest and best originality proceeds, and always has proceeded, from a thorough knowledge of past achievements and the sane and modest adaptation of their principles to contemporary requirements, rather than from a deliberate attempt to compass a result wholly without antecedents." This is sound fact, and incidentally is good English, and is pertinent to the characteristics of the Bermudian furniture, which is made in a local wood, and simplifies various well-known forms by Chippendale and Hepplewhite, and still maintains good proportions and charm; it is also pertinent to good design in architecture. The fourth of Mr. Bach's articles upon "The Influence of Foreign Artists upon French Furniture Design" is devoted historically to the period of the Regency and of Louis XV, and

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The Architectural Record")



Perspective Drawing, House of Mrs. H. S. Kiersted
Lewis P. Hobart, Architect

(From "The Architectural Record")



House of Edward Coykendal, Kingston, N. Y.
York & Sawyer, Architects

(From "The Architectural Record")



House of W. J. Macdonald, Pasadena, Cal.
Reginald D. Johnson, Architect

(From "The Architectural Record")



House of Clifford V. Brokaw, Glen Cove, L. I.
Charles A. Platt, Architect

largely to the latter period and the work of Riesener in its illustrations. It is an excellent historical article, calling attention to the diffusion of individualism when the restraint of the Court of Louis XV was removed, and the consequent accentuation of detail at the expense of mass, and also an increase in *précieuse* delicacy. The examples are well chosen from work which was without excess of eccentricity. The first of a series of articles by Charles D. Thomson, called "Art History Revealed," discusses linen fold patterns and *parchemins*, and is admirably illustrated. The article is a plea for observation and deductions therefrom, rather than for the mere acquisition of statements from books, and proves its point. The students who adopt this method become the true *cognoscenti*, but most students like condensed statements which require no brain effort to absorb. "Seen in New York" discusses Lamps and Lampshades, strongly oriental in their antecedents, and with little knowledge of turnings or of mouldings in the lamp-stands.

The Architectural Record for October is devoted to the Country House, explained in the Middle West by Peter B. Wight, on the Pacific Coast by John Galen Howard, and in the East by Electus D. Litchfield. The articles are interesting, but the illustrations are more so, as they announce

(From "The Architectural Record")



Covered Way, House of F. G. Hall
Bellows & Aldrich, Architects

(From "The Architectural Record")



House of F. G. Hall, Eastern Point, Gloucester, Mass.
Bellows & Aldrich, Architects

(From "Architecture")



Detail, Deshong Memorial Gallery
Clarence W. Brazer & E. Donald Robb, Archts.

is ceasing to be conspicuous; is depending upon scale and proportion more than upon sensational detail, and is avoiding affectations. It has found itself (i.e., the good work), is contented with its lot, and makes no assumptions. This is conspicuous in the following houses, which are all individual: that of Ogden Mills, Woodbury, L. I., by John Russell Pope; of Edward Coykendal, Kingston, N. Y., by York & Sawyer; of Clifford Brokaw, Glen Cove, L. I., by Charles Platt; and of F. G. Hall, Eastern Point, Gloucester, Mass., by Bellows & Aldrich. Each is simple, has dignity, and is harmonious with its environment.

The houses of the Middle West, Mr. Wight states, exemplify the "prairie spirit." This is one of those attributions which seem to mean something but do not. As a matter of fact, these are cardboard houses, made of thin-edged planes, devoid of mouldings, and without reveals to openings. There is a general impression that they are paper models without thickness, that a puff of air would float them away, and the blow of a fist would puncture their walls. But the house of H. Stillson Hart, Barrington, Ill., by Horatio R. Wilson & Company, is an exception. The houses upon the Pacific Coast are of a more joyous and perhaps less dignified type than those of the East, but are well associated with their gardens, and with luxuriance of foliage, upon which at times they depend too much. The president's house at Stanford University is certainly gay, and somewhat like a bridecake. The working drawings, however, show that despite the perspective it may have much charm.

The Western Architect for September is an uninteresting number, with some bizarre houses, and two schools of the Educational Factory type, one of which is redeemed by the use of mouldings and an entablature.

Architecture begins a series of articles upon the Classic Orders, by Egerton Swartwout, which promises well, especially as he announces that the causes of architectural forms, from structure,

etc., will be clearly given. The Deshong Memorial Gallery, at Chester, Pa., by Clarence W. Brazer and E. Donald Robb, is admirably and carefully studied, especially in its mouldings. It is a pleasure to see profiles which have delicacy and strength associated.

The Brickbuilder illustrates Charles S. Frost's Chicago Municipal Pier, which is a good *parti pris*, carried out in the manner of the schools, without thought beyond the one-eighth inch scale drawings. Its horizontals are so shot with verticals that there is conflict of forces, and while distinctly reminiscent of the Trocadéro, in Paris, it does not improve upon that building, which in itself is none too good. The Robert Treat Hotel, Newark, N. J., by Guilbert & Betelle, is of good character. The Illinois Central Hospital, by Richard Schmidt, Garden & Martin, is quiet, rather dull, but with a good Georgian central motive. Oakland Auditorium is uninteresting. Professor Hamlin begins his series of articles upon Decorative Plaster work with examples from Greece and Rome.

In *The American Architect* of October 4 are two scholarly pieces of architecture — The Museum of the American Indian, by Charles Huntington, and Converse County Court-House, Douglas, Wyo., by W. N. Bowman — and an excellently illustrated article upon ironwork, by Henry W. Rowe.

The American Architect of October 11 is devoted to six of the twelve sets of the competitive drawings for the Newark

Memorial Building, all of which are good. In comparing the different designs for the competition, it is interesting to note that two marked methods of accenting the center of the composition have been adopted, — one when the center is advanced in a projecting curve or bay, and the other in which the center is retired back of the ends. The premiated design is of the latter type, and in our opinion justifiably so. A semicircle in plan is much better as a terminal motive, as an apse, than it is an entering motive, and a long building is much better in perspective if its center retires and gathers the circulation of a crowd to itself than if it thrusts itself out beyond the rest of the mass. The per-

(From "The Brickbuilder")



View of Recreation End of Pier, from Lake Michigan



General View of Head House and Freight and Passenger Building
Municipal Pier, Chicago, Ill.

Charles S. Frost, Architect

(From "The Brickbuilder")



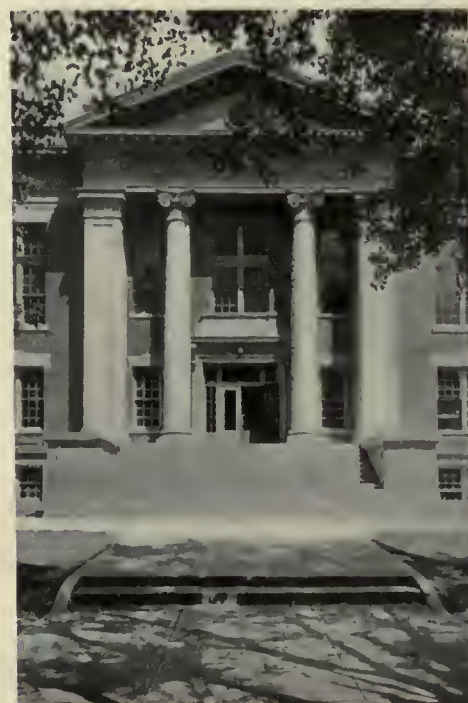
Illinois Central Hospital, Chicago, Ill.
Richard E. Schmidt, Garden & Martin, Architects

(From "The American Architect")



Appellate Judges' Bench, Albany County Court-House
Hoppin & Koen, Architects

(From "The American Architect")



Converse County Court-House, Douglas, Wyo.
W. N. Bowman, Architect

sistent austerity of American monumental designs is admirable after the farrago of masses and forms that so long was gratifying to the public taste; but these great monumental surfaces and perpetual colonnades need light and shade and sculpture at foci to seem thoroughly and adequately developed. In this respect drawings are often deceptive—the working drawing of the Massachusetts Institute of Technology seems very much superior to the buildings as completed, and it is evident that in large buildings the austerity of the Greek could be leavened with the luxury of the Roman. There are many admirable sculptors in America who could well be employed to embellish an architecture which is showing itself to have able appreciation of all the noble qualities of great architecture, but is neglecting the unequalled opportunities to still further beautify its productions by associating with them the work of the sculptor, or even the orna-

mental modeler. There is apparent a satisfaction in a very dry and barren sky-line, unfringed by cheneaux, or by anything more than an uncompromising straight line. While picturesque-ness should be more accidental than studied, there is still an element of variety which tends to make formality pleasant.

The issue of October 18 shows a drawing of the National Bank of Suffolk, Suffolk, Va., by Rossel Edward Mitchell, which does not do justice to the building. The October 25th number is devoted to the Albany County Court-House, Albany, N. Y., by Hoppin & Koen, which is dry and with windows all alike in shape. The Appellate Court-Room, reminiscent of Bulfinch's Senate Chamber in Boston, is excellent.

In this department for August, we took from *The Western Architect* the Bellerive Country Club, credited to Mauran, Russell & Crowell. This building we are informed was designed by Edward G. Garden.

(From "The American Architect")



Museum of the American Indian, Heye Foundation, New York
Charles P. Huntington, Architect

(From "The American Architect")



Appellate Division Court-Room, Albany County Court-House
Hoppin & Koen, Architects

(From "The American Architect")



View of Exterior, Albany County Court-House
Hoppin & Koen, Architects

P. 4m. Jye 206

THE ARCHITECTURAL REVIEW

THE LIFE AND WORKS OF
BALDASSARE PERUZZI

BY W. W. KENT

THE "BUSINESS" OF
ARCHITECTURE

PART III

BY DANIEL PAUL HIGGINS

THE ADVERTISING OF
ARCHITECTURE

CONTRIBUTIONS FROM IRVING K. POND,
ALBERT KELSEY, AND C. A. WHITEMORE

MERCHANTS NATIONAL BANK
NEW BEDFORD, MASS.

ADDEN & PARKER, ARCHITECTS

FIFTY
CENTS

DECEMBER 1916
FOUNDED 1887

VOL IV
NO XII

LIBRARY
JAN 11 1917
UNIVERSITY OF TORONTO

ARKANSAS SOFT PINE

Is a non-resinous interior finishing wood of close, tough fiber, fine grain, and wide variety of figure. In physical make-up it does not in any respect resemble what is commonly known as "Georgia Pine."

It lends itself readily to stains which are applied direct without preliminary shellacking. Treated as dark mahogany, this wood rivals the genuine in beauty of texture and finish.

It is the ideal base for white enamel, due to the absence of rosin, a quality which insures against discoloration. Moreover, no trouble will be experienced from raised grain.

Because of an abundant supply, Arkansas Soft Pine is readily obtainable, and at a price notably less than that of rarer finishing woods of no greater durability or artistic value.

Enameled and stained samples, together with Architects' Manual,
free on request.

Look for the Trade Mark at your dealer's.

ARKANSAS SOFT PINE BUREAU

212 BANK OF COMMERCE BUILDING

LITTLE ROCK

ARKANSAS



PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

THROUGH the kindness of Mr. W. W. Kent, we are especially fortunate in being able in this issue to place before our subscribers the first part of a selection of photographs and drawings from the carefully chosen material he has prepared for an exhaustive work on "The Architecture and Life of Baldassare Peruzzi." Besides allowing us to select from the illustrations, Mr. Kent is contributing a brief article dealing with the works of Peruzzi, which will be followed by another, telling the principal incidents of his life, and supplying us with a nearly complete list of his acknowledged and attributed work, especially along architectural lines. The illustrations in the present number contain a few representative paintings and decorations, with one or two of his original sketches, more of which will be reproduced with the following instalments. In this connection Mr. Kent would be pleased to receive suggestions from those of our readers who may be interested, particularly as to any new material which may be available for his volume — either in regard to illustrations of little-known works, or information as to doubtful or disputed works, paintings, or mechanical inventions, so that his published volume will provide as complete and final a list of the works of Baldassare Peruzzi as it may now be possible to compile.

The second instalment of the third part of Mr. Higgins' series of articles on "The Business of Architecture" is devoted especially to an analysis of several different types of office organization, accompanied by a number of graphic charts, developed for various well-known offices in New York City, for which they were prepared. This graphic manner of visualizing responsibility and control for an office has both its practical and psychological appeal. The accompanying text so fully explains their details and application as to enable any architect to apply this test analysis to his own organization.

We give another page, in this issue, to contributions received in regard to "Advertising Architecture." The definite suggestion contained in Mr. Whittenmore's letter, that newspaper advertising should be carried by the different chapters, and the American Institute, which would tend to cause persons in doubt about the selection of an architect to appeal to them for assistance, while interesting, has, we fear, practical defects in its working out. At least, we recall the experience of another national organization, constituted similarly to the American Institute of Architects, where an active worker in the profession was president

AMERICAN COUNTRY HOUSE WORK

The publishers plan soon to complete the first one hundred plates of American Country House work. The houses to fill out the remaining ten or a dozen plates of this collection are now being selected. When completed, these one hundred plates will be separately issued in portfolio form, and while the series will be continued in future issues of THE ARCHITECTURAL REVIEW, the editor is especially desirous of receiving from its readers, particularly those situated in distant localities, photographs of what they consider to be the best examples of their American Country House work, for consideration and inclusion in this series!

As is separately announced, this request is not limited to country house work, as other series of plates are already in process of publication, for which interesting new material is always desired by the publishers. The following titles are already established:

MODERN BANK BUILDINGS
AMERICAN COUNTRY HOMES
AMERICAN COUNTRY CLUBS
RECENT AMERICAN CHURCHES
AMERICAN GARDENS
AMERICAN COMMERCIAL BUILDINGS
MINOR AMERICAN PUBLIC BUILDINGS
MODERN SCHOOL ARCHITECTURE

Other series will be inaugurated as fast as material available for classification into new groups is received.

and another secretary, and individual members came jealously to believe that the very fact of their associates being officers brought to them undue prominence and, probably, commissions! In the endeavor to obviate this feeling of suspicion and jealousy in the organization, resort was finally had to a printed list of members, enumerating the particular work done by each, and supplying their business addresses, which list the officers were instructed to mail in reply to all inquiries. As a matter of fact, however, it still remained necessary to answer many inquiries by letter — and at least one president of this organization was elected largely on the platform showing that, while seriously interested in the work of the organization, he was *not* actively concerned in practising, and was consequently considered by the other members to be "neutral," and thus available for occupying this position. Whether or not Mr. Whittenmore's suggestion would work out along similar lines, it is of course impossible to state; but the definite tendency toward professional jealousy evident in many localities would seem to make such a regrettable result more than a little probable!

The plates of this issue are given to a bank building recently built at New Bedford by Adden & Parker. They show a type of building that in size and arrangement we believe to be of general interest to our subscribers.

The supplementary plates include two pages of photographs of a house of typical mid-western type, designed and built by Tallmadge & Watson in the vicinity of Chicago, and an attractive, informal house at Harvard, Mass., in an entirely different manner, designed by Ralph W. Gray.

The January number is to be a special issue of some fifty or more text pages, similar to our special issue of last August. This issue has been in preparation for some time, and will be entirely given to the discussion of working-men's and immigrants' housing problems. It will contain over 150 plans for houses, including a selection from the best designs submitted in the competition conducted by the National Americanization Committee last fall. Not only will this number include the prize and mention drawings, with their specifications, but it will also include a thorough selection from the more interesting of the designs submitted by the competitors, and a number of special articles dealing with the problem from different points of view, including contributions by such well-known specialists as Frances A. Kellor, Former Chief of the Bureau of

Industries and Immigrations in New York State; Philip Davis, of the Civic Service House, Boston; E. T. Hartman, of the Massachusetts Civic League; Mrs. Johanna Von Wagner, formerly Municipal Housing Expert of Los Angeles, Cal.; John Ihlder, Secretary of the Ellen Wilson Homes, at Washington, D. C.; John Nolen, etc., etc.; with a number of articles dealing with different special aspects of the competition, matters of construction, materials, etc. The same issue will also contain several reproductions of the prize-winning housing design submitted for the Philadelphia Walter Cope Prize, an illustrated article on Row Housing, by Robert Leavitt Davison, and a summary of the Housing developments thus far undertaken in North America.

In short, this number will act as a compendium of Housing information, and will stand for some time as the very latest word to be obtained upon that subject — especially on its practical and architectural aspects.

The Society of Beaux Arts Architects has been reorganized as the "Beaux Arts Institute of Design," to teach design in Architecture, Sculpture, and Mural Painting in their relation to Architecture. These new departments are associated with the National Sculpture Society and the Society of Mural Painters. Circulars of information may be obtained from 126 East 75th Street, New York.



The Fairbanks House at Dedham, Mass.
Built in 1636. Excepting the shell and
adobe houses of Florida and California,
the oldest house now standing in America.

281 Years Old—and Still a Comfortable Home

For almost three centuries this unpainted house has stood exposed to the weather. Continuously occupied and still almost perfectly preserved, it offers convincing proof of the enduring qualities of

WHITE PINE

Ever since the Pilgrims landed, White Pine has been universally recognized as the wood preferred above all others in home-building. And figuring value in terms of service, it is the most economical.

Despite an impression of its scarcity, White Pine is still abundantly available today, as it always has been, in all grades and in any quantities desired. If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

If you are not receiving the White Pine Series of Architectural Monographs, and feel interested in having them, kindly advise Russell F. Whitehead, 132 Madison Avenue, New York City, who will be pleased to furnish you with the current and all subsequent numbers.

WHITE PINE BUREAU

2241 MERCHANTS BANK BUILDING, ST. PAUL, MINN.

Representing
The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and The Associated
White Pine Manufacturers of Idaho

The Architectural Review

221

Volume IV (Old Series, Vol. XXI)

December, 1916

Number 12

Baldassare Peruzzi

Architect — Painter — Engineer

A Brief Account of His Life and Works

By W. W. Kent

ON the seventh of March, 1480 (1481, common style), twenty-eight years after the sack of Constantinople by Mahomet II, and the consequent scattering of its treasures of art and literature over Europe, and during the Roman pontificate of Sixtus IV, there was baptized in the City of Siena, Baldassare Thomasso di Giovanni di Salvestro Peruzzi, destined to play an important part as the greatest architect, and one of the foremost painters, engineers, designers, and inventors in the activities of the Renaissance.

There is yet a persistent tradition that he was born in Ancaiano near Siena, but Milanesi, a Siennese, who made most careful researches, first published the baptismal record in evidence to-day in Siena, and therefore believed that Siena was Peruzzi's birthplace.

There is, of course, the bare possibility that the actual birth took place at Ancaiano and the baptism in Siena, which would reconcile the facts or tales that his father fled from Siena to Volterra during civil strife (Ancaiano being of the diocese of Volterra, though near Siena), and returned to Siena afterward, and that Peruzzi was born



Bust of Peruzzi
By Giovanni Duprè, 1853

in Volterra; and the fact that the baptismal record states that his father was from or of Volterra lends color to this possibility.

However, in the absence of any actual proof outside of the baptismal record, Siena must be considered the birthplace, and it is clearly established that Peruzzi called himself a Siennese, and lived in Siena in early boyhood, too, if we can trust Vasari, who states that he frequented the shops of the goldsmiths there.

The "Bust of Peruzzi" is evidently studied from the then-known portraits, and expresses the delicacy, refinement, gentleness, and keenness of perception which are indicated in everything in painting and architecture from Peruzzi's brain and hand. The author, a Frenchman and sculptor of repute, may have had access to material now unavailable; but he also must have known the likenesses given by Vasari, and the drawing in Peruzzi's Siena sketch-book, and the one in the Uffizi. It is the only bust known to the writer, and should be reproduced and placed in the Pantheon, which he so constantly studied, drew, and knew as perhaps few men ever have known it.

His first recorded work was



Study
From the Uffizi Collection



Study
From the Uffizi Collection



Madonna, Child with Pomegranate, and Little St. John
Accademia delle Belle Arti, Siena



Study
From the Uffizi Collection



Study
From the Uffizi Collection

with Pinturicchio in the Chapel of San Giovanni in the Duomo at Siena. In this connection it is interesting to know that Ricci indeed supposed that Pinturicchio painted the "Madonna with Pomegranate;" but so convincing an authority as Berenson states it is Peruzzi's, so doing much to explain the apparently sudden blossoming of the latter's talent in the apse of San Onofrio, Rome, which decoration is finally, after long years of mistaken attribution to Peruzzi and Pinturicchio, conceded by the best authorities to be entirely Peruzzi's work. The careful draughtsmanship, the exquisite sense of color, the virile strength of the composition and its general handling, enhanced by the tooled gold background, impress one immediately as the work of a man who appreciated but criticized the Byzantine masters, and legitimately took from them those hints which were to inspire him to do the remarkable "terretta" and "sgraffito" work with metallic backgrounds to richly colored classical subjects, which created practically a school of followers, among whom Ma-



Early Study in Sepia for Fresco in Church of the Fonteguista, Siena
From Original in Metropolitan Museum, New York

turino and Polidoro da Caravaggio became distinguished. It is a serious loss to the history of art that so many of those external decorations have perished. The magnificence of their coloring, and the fertility shown in the grouping of many figures effectively and well in limited spaces, we can only faintly imagine from the few faded specimens left in modern Italy.

The "Early Study in Sepia" is of interest in illustrating Peruzzi's development as a painter — a side of his genius too little known by those interested only in his architectural works. This sketch was very possibly the original sketch from which Peruzzi painted the "Sibyl Foretelling to the Emperor Augustus the Birth of Christ," on the house opposite the Church of San Salvatore in Lauro, at Rome; a decoration that is spoken of only by Delle Valle, and though the same in subject it differs entirely from that at Fonteguista, Siena.

Another unusual and beautiful decorative painting is the "Adoration of the Magi," from the Pollini Palace, Siena.



The Ossoli Palace, Rome



The Palazzetto Spada, Rome



Entrance, Ossoli Palace, Rome

Any former publication of this vault decoration is unknown to the writer. It was Peruzzi's favorite subject, and one of his representations of it was long attributed to Raphael. The coloring is still excellent.

Various studies by Peruzzi in the Uffizi are of immense value to the student in architecture: first of all, because they stimulate imagination, without which architecture is so often mere copying; second, because they teach excellent construction as naturally as talking to a child teaches him the forms of speech most simply and directly; third, they point out that the curved line is logically to be employed on plan as well as on elevation, when needed, and that the compass is fully as good a tool at times as the T-square and triangle, a fact which we are sometimes too lazy to admit; indeed, there are ways of counter thrusting by a circular wall which form the very essence of inexpensive and logical method. This the Renaissance designers appreciated and used better than we do to-day, with our steel foundations below and skeleton construction above ground. The sketches for candelabra are also from the Uffizi Collection, and show Peruzzi's mastery of delicate line and appropriate ornament—the latter strongly influenced by his studies of the decoration of Roman palaces and tombs.

Among his architectural works, the Ossoli Palace is one of the best examples of Roman work, spoken of in glowing terms by Quatremère de Quincy and Leon Palustre. Its side faces the Spada Palace, and it fronts on the Vicolo Balestrari.



"Adoration of the Magi"
Fresco in Pollini Palace, Siena



Sketches for Candelabra, by Peruzzi
From the Uffizi Collection



"L'Apparita," or Farmhouse of the Loggias, near Siena



Doorway, 117 Via Montserrat, Rome

Here Peruzzi set his unmistakable sign manual, in the classic bas-reliefs over the doorway and between the basement windows; the latter reliefs are now lost, though shown in old engravings. The straightforwardness and simplicity of both plan and elevation well repay study.

The Palazzetto Spada was either never completed or partly torn down; probably the latter is the case, because drawings of the entire balanced front exist. It is probably all Peruzzi's work, or suggested and overseen by him, as we know of no one else who worked so closely in Peruzzi's style. The plan is worth studying, but the writer did not secure a drawing of it. It is one of the great quantity of Roman designs by the master that still await the hand of some enterprising traveling student to place them at our service for further study. The streets of what is left of Rome of the Golden Age of the Renaissance contain numerous examples of Peruzzi's work, a mine in which Letarouilly and Percier and Fontaine only began to explore.

One of Peruzzi's most famous doorways is at 117 Via Montserrat, Rome, often spoken of and praised; though few if any writers have noted that the entire building has a strong Peruzzian character, especially in the string course details and side windows.

One of Peruzzi's simplest and most charming designs is the "Farmhouse of the Loggias," or "L'Apparita;"—a beautiful construction of exquisite proportions, built all in brick, at the end of an ordinary farmhouse, evidently because of the view.



View from Terrace, Villa Vicobello, near Siena



View from Garden, Villa Vicobello, near Siena

It recalls the small casino, or out-building, near the Villa Farnesina, Rome (now destroyed), but illustrated by Von Geymüller, and by him attributed to Raphael, but flatly contradicted by an earlier writer related to Chigi, "Il Magnifico," the owner of the Farnesina, then known as the Villa Chigi, who says Peruzzi did it with Raphael, overseen by another.

Both house and stables at the Villa Vicobello, Siena, as well as garden walls, gardens, and well, illustrate Peruzzi's methods in a simple, but most delightful, country house of the period. The niche in the garden wall is illustrated by Inigo Triggs and oth-

Plan for San Martino and Cloister, Siena
From the Uffizi Collection

ers, but the house has never been shown adequately.

The plan for San Martino shows Peruzzi's fine line on plan and his splendid sense of proportion, construction, and architectural effect obtained almost magically. Could a church committee, that most capricious of bodies, fail to accept a church built logically on these lines? It would almost make them borrow funds to build the lovely cloister. Though known to few, some one should certainly make measured drawings of it soon, as well as of the beautiful lines of the Carmine Tower, as W. P. B. Longfellow so eloquently pleaded years ago.



Cloister of San Martino, Siena

The "Business" of Architecture

Part III. Section 2

By Daniel Paul Higgins

TWO tendencies are now active in the modern architect's office,—specialization and coöperation. We find the man who once had charge of all office details, overseeing the making of drawings, writing specifications, superintending construction, etc., gradually disappearing. With increased competition and modern complicated problems, progressive architects have shifted their basis of action and method of production. This natural process has demanded specialization, with the result that men must now be trained along special lines, so as to minimize costs and avoid unnecessary and wasteful return movements and double handling of matters and details of office work.

If the reader will by now be willing to grant and accept it to be a fact that successful architects have taken care to perfect their office business organizations in starting their business, we can proceed constructively to discuss those further details of organization, having recognized as a principal object the purpose of uniting a number or several individuals so that they may form one effective and successful working unit.

The following are the four chief aims of an architect's organization as expressed by a member of a progressive and successful firm:

1. To unite individuals into a systematic body, purposed to work together for a common end.
2. To unite in reciprocal and concrete relation and duties.
3. To bring into systematic connection and coöperation the parts of a whole.
4. To prepare for the transaction of business by appointing authorities over a divided or subdivided parts of a whole, so that the duties of each shall correlate and coöperate with all.

These definitions show the necessity of coöperative working by the heads of departments. Any organization that is not efficiently and harmoniously working is diseased. It is just this lack of harmony and sympathy which has wrecked many a firm's chances for success. They start out with the highest of prospects upon the outside surface, but neglect to pay sufficient attention to the apparently simple and unimportant affairs within!

In offices of any size an essential requisite for obtaining a good working system is a care-

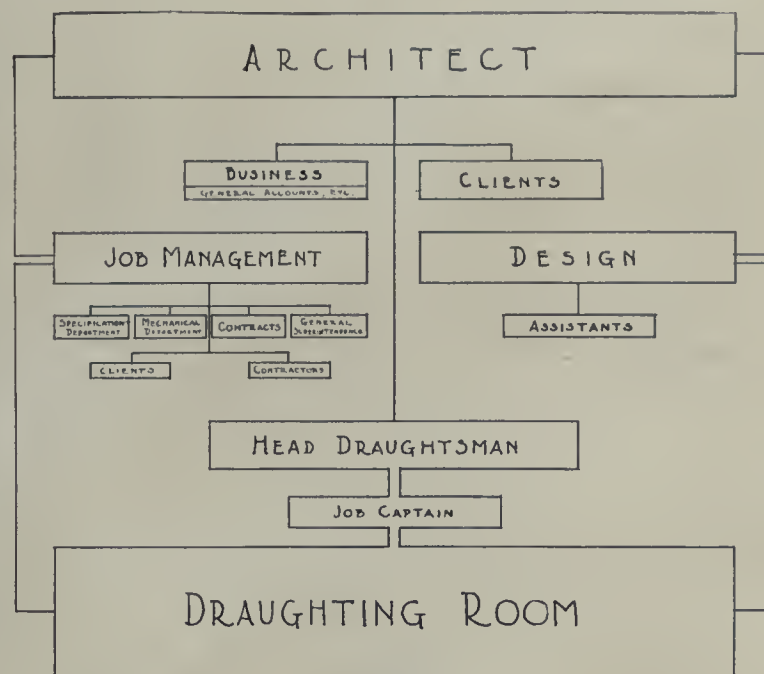


Fig. 4

to construct a building without a foundation as to try to conduct a business without proper organization.

The charts which are shown herewith are the results of very thorough investigations of some of the most important and most successful firms in America, and if properly studied they will be found to contain many helpful suggestions.

In most instances the character of organizations varies materially, being governed by the difference in volume of business and character of work. Each concern has its own particular problems, necessitating a wide difference in the experience demanded from the persons in charge and from the employees.

Before proceeding to a systematic definition of the functions as outlined in the following charts, it is worth noting that these two architects' organizations have been here selected for illustration from many individual concerns because of their splendid reputation for the execution of a large and meritorious volume of work. Both men are of a serious, hard-working type, and have earned their good reputation and large practice by no other means than merit and the coöperation of a smooth-working and efficient architectural office organization. They believe — as do many other successful architects — that subordinates should be developed, and can seldom be secured ready made.

Fig. 4. Character of Work. In addition to many Federal, State, and City structures, his practice consists of a very high-grade commercial work.

Architect. Combined with his unusual combination of artistic and business talent, he has a re-

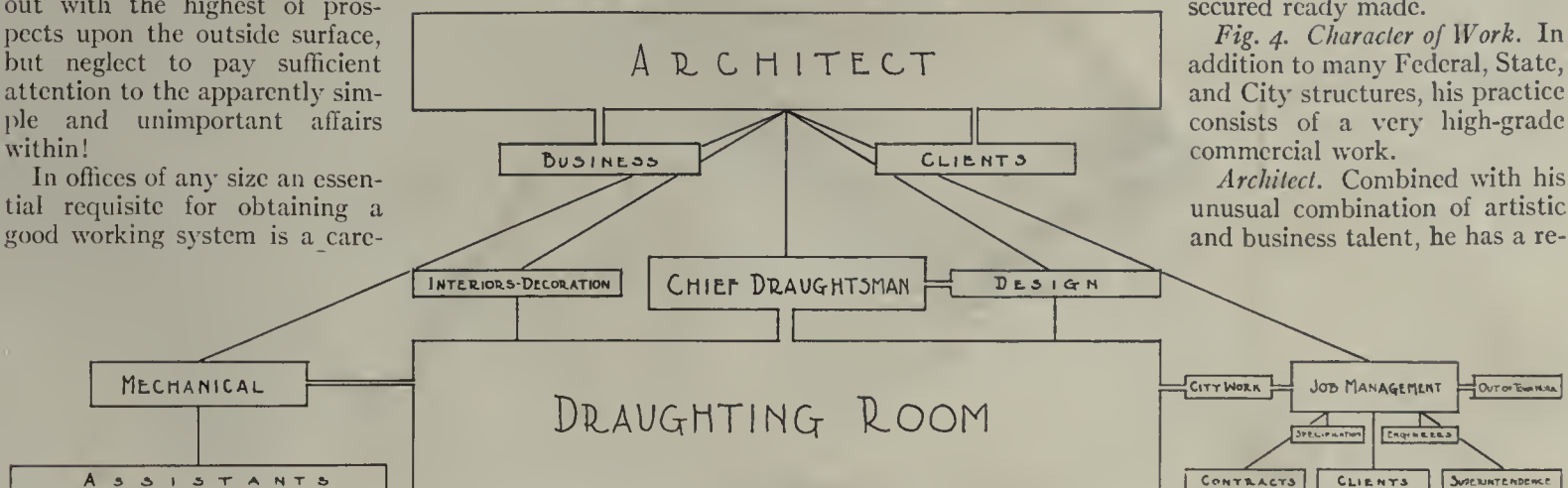


Fig. 5

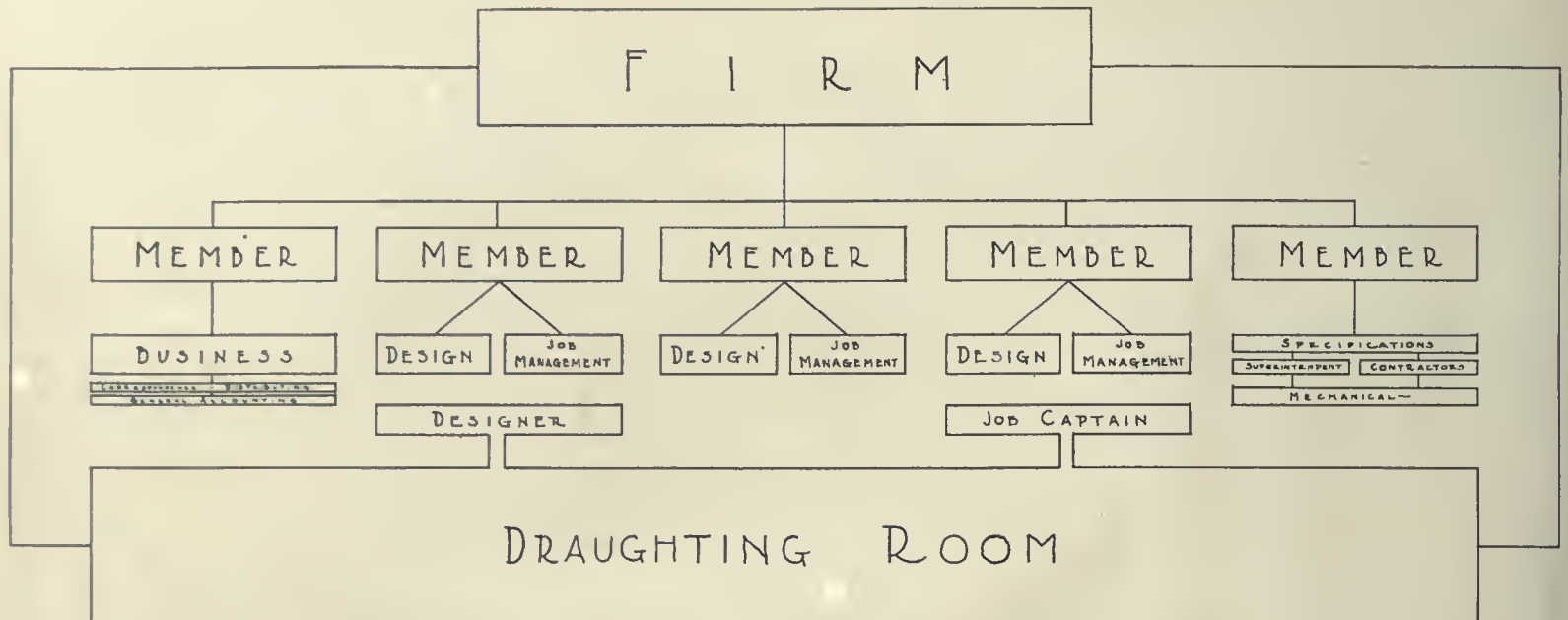


Fig. 6

markable capacity for hard work, a convincing personality, a thorough appreciation and knowledge of the requirements of the business man, takes a very active interest in design, promotion and business, and a general interest in all the affairs of the business.

Business Department. This department has been managed for many years by an authority thoroughly trained in business affairs. Is charged with the accounting of the receipts and expenditures of all money, and for the recording of all transactions involving money both as regards office and jobs. Signs certificates and audits all orders for extra work; receives and distributes all correspondence; has supervisory charge of the stenographers, boys, etc., and matters personal to the architect.

Job Management Department. Like the business department, this department has been managed for years by an individual who is regarded as the chief assistant to the architect in matters pertaining to the management of the buildings after they leave the designing department. Attends to clients and correspondence in this respect, and has complete authority to engage contractors, receive estimates, and award contracts; issues extra orders (audited by accountant), and has general supervision and direction of the specification, mechanical, and superintending departments.

Designing Department. This department is controlled by a person possessing very rare designing ability, who, under the direction of the architect, gives much time and study to design. The office as a result is able to produce work of a good and consistent character.

Fig. 5. Character of Work. While this architect is not credited with as great a volume of work as the first-mentioned architect, it is frequently said that his work is in a class by itself. His reputation for residential and interior work, decoration, landscape,

and garden development, is of the very highest order, and has merited the respect of the entire profession.

Business Department. The head of this department is a specialist in business, and is answerable in authority only to the architect. Has charge of all records of the business and jobs, especially those involving money in any way. Receives all correspondence and checks and distributes same. Hires all employees, and has supervision over the stenographic and filing departments, office routine, and policy. Assists generally with details of decoration and other matters personal to the architect.

Interior and Decoration Department. The volume of work done in this direction is large, and is entirely handled by the architect, assisted by his business authority in matters of detail. This, in addition to criticizing design and seeing clients when necessary, occupies the major part of the architect's time.

Chief Draughtsman and Designer. Has complete authority over this department and, under the direction of the architect, does all the designing. He is assisted by a thoroughly practical person, who acts on all mechanical matters, and checks and signs

all drawings before they are delivered to the job management department.

Job Management Department. This department is divided into two parts,—city and out-of-town work,—and is headed by two individuals separate in authority. Their functions consist of seeing and serving clients regarding progress of work and matters of construction, engaging contractors, receiving estimates, and letting contracts (after all matters are recorded by the business authority). Each has direction over all correspondence in relation to his work, attends to contractors, and does all the superintending.

[Note.—As both organizations are based on a classification of functions, it is essential to note that subordinates

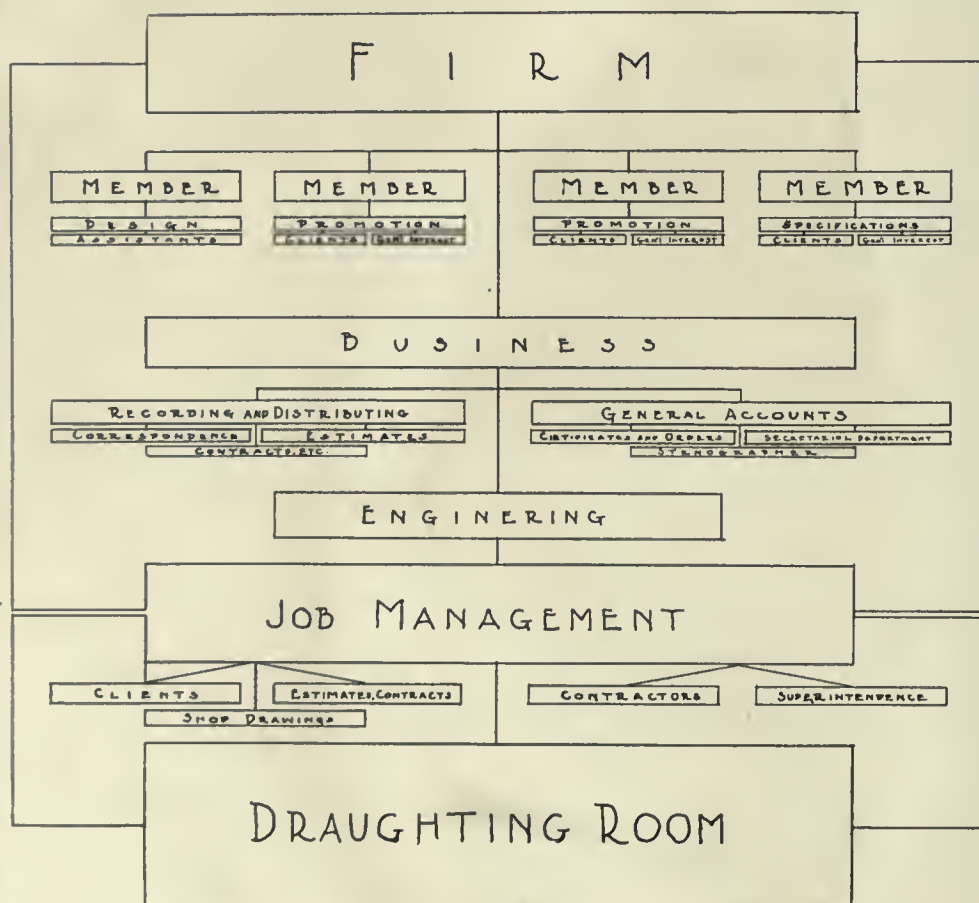


Fig. 7



VIEW FROM THE NORTH



SIDE VIEW

PLATE LXI



HOUSE FOR GUSTAVUS BABSON, ESQ., OAK PARK, ILL.
TALLMADGE & WATSON, ARCHITECTS



DOORWAY ON ENTRANCE FRONT

HOUSE AT HARVARD, MASS.
RALPH W. GRAY, ARCHITECT



VIEW UP TERRACE STEPS

206³



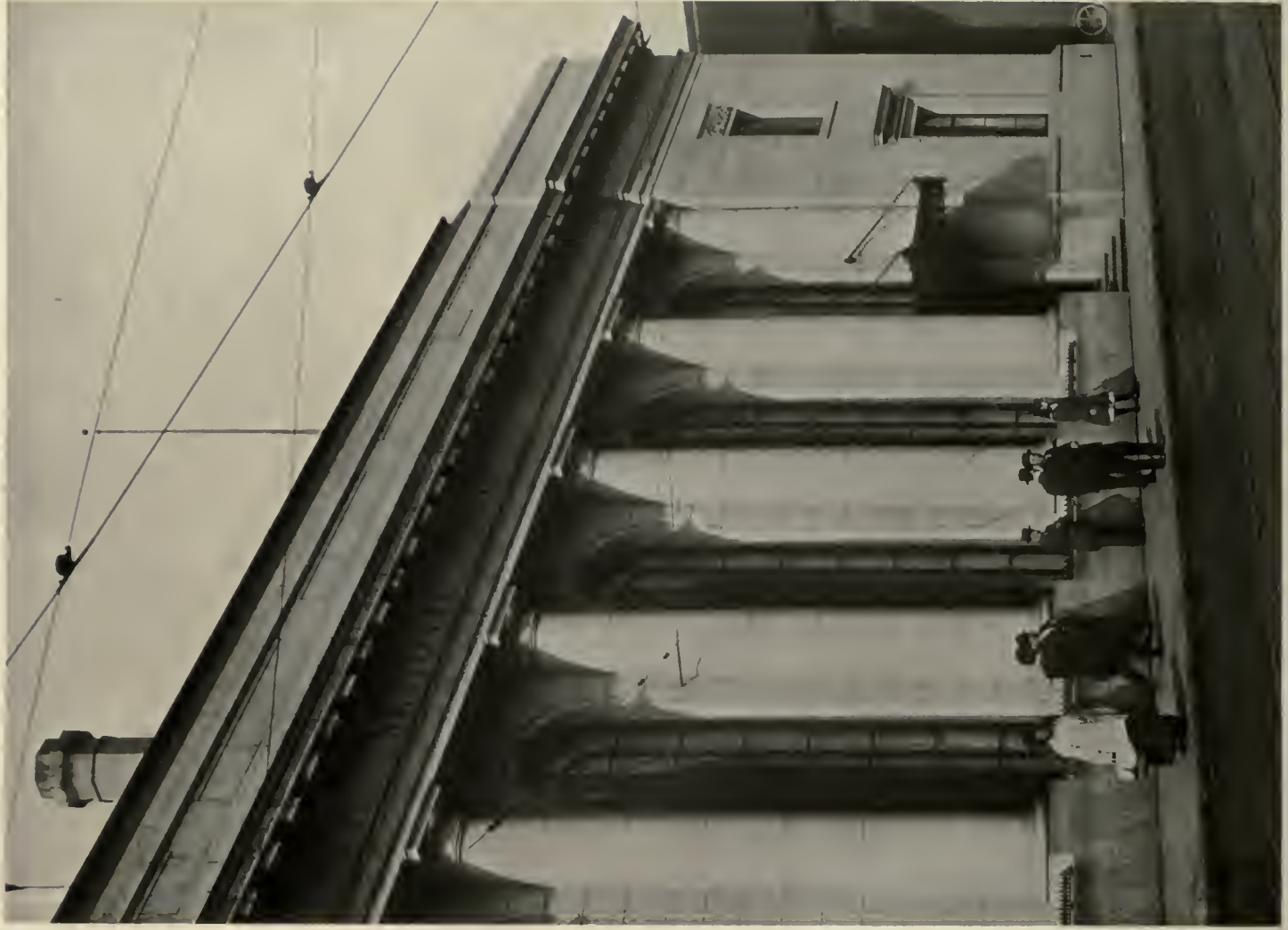
EXTERIOR VIEW

MERCHANTS NATIONAL BANK, NEW BEDFORD, MASS.
ADDEN & PARKER, ARCHITECTS

MODERN BANK BUILDINGS



DETAIL OF INTERIOR



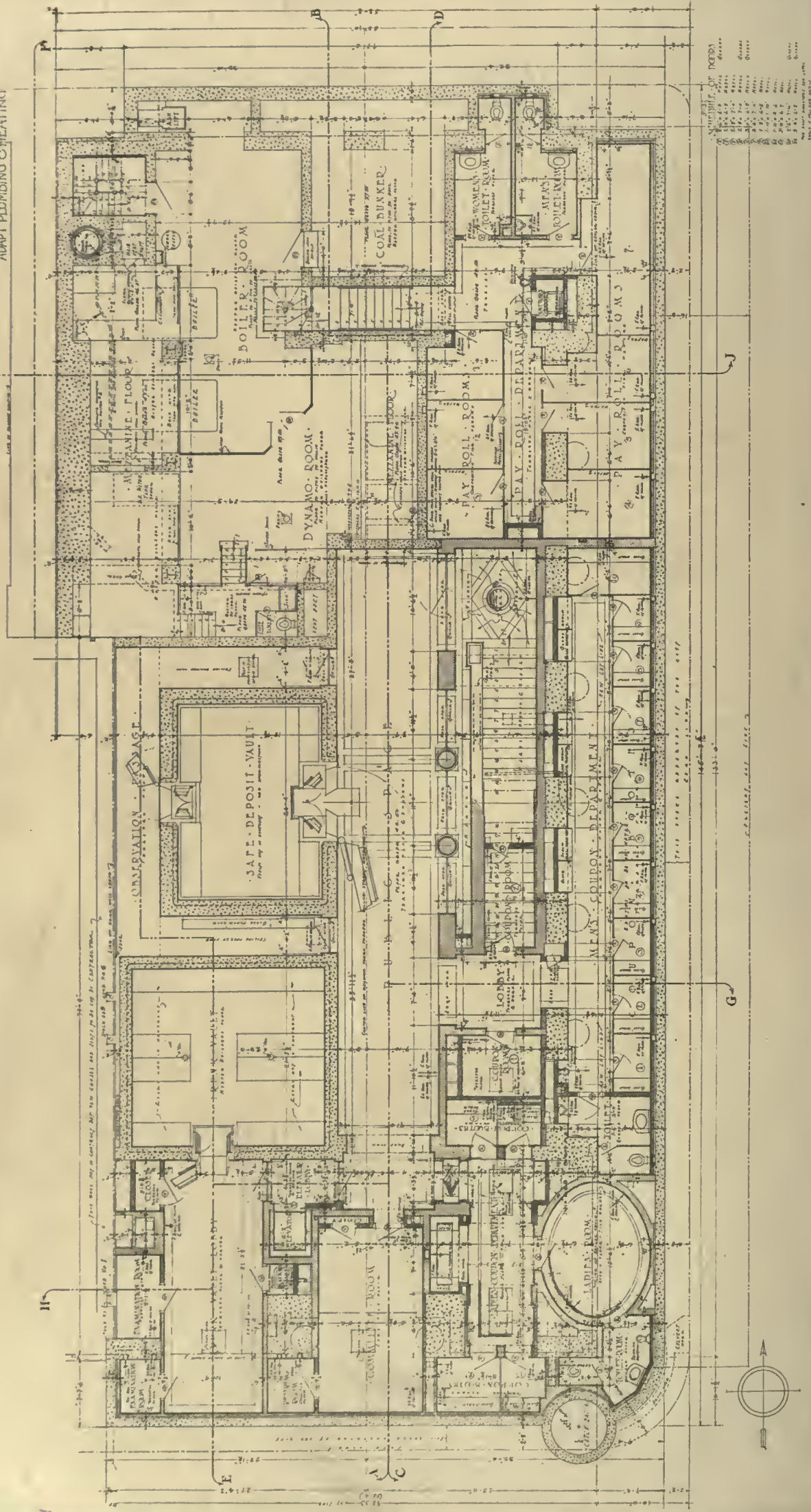
DETAIL OF EXTERIOR

MERCHANTS NATIONAL BANK, NEW BEDFORD, MASS.

ADDEN & PARKER, ARCHITECTS

2013

SEE REVISED DRAWING 190
FOR CHANGES IN CHIMNEY & STAIRS
ADAPT PLUMBING & HEATING

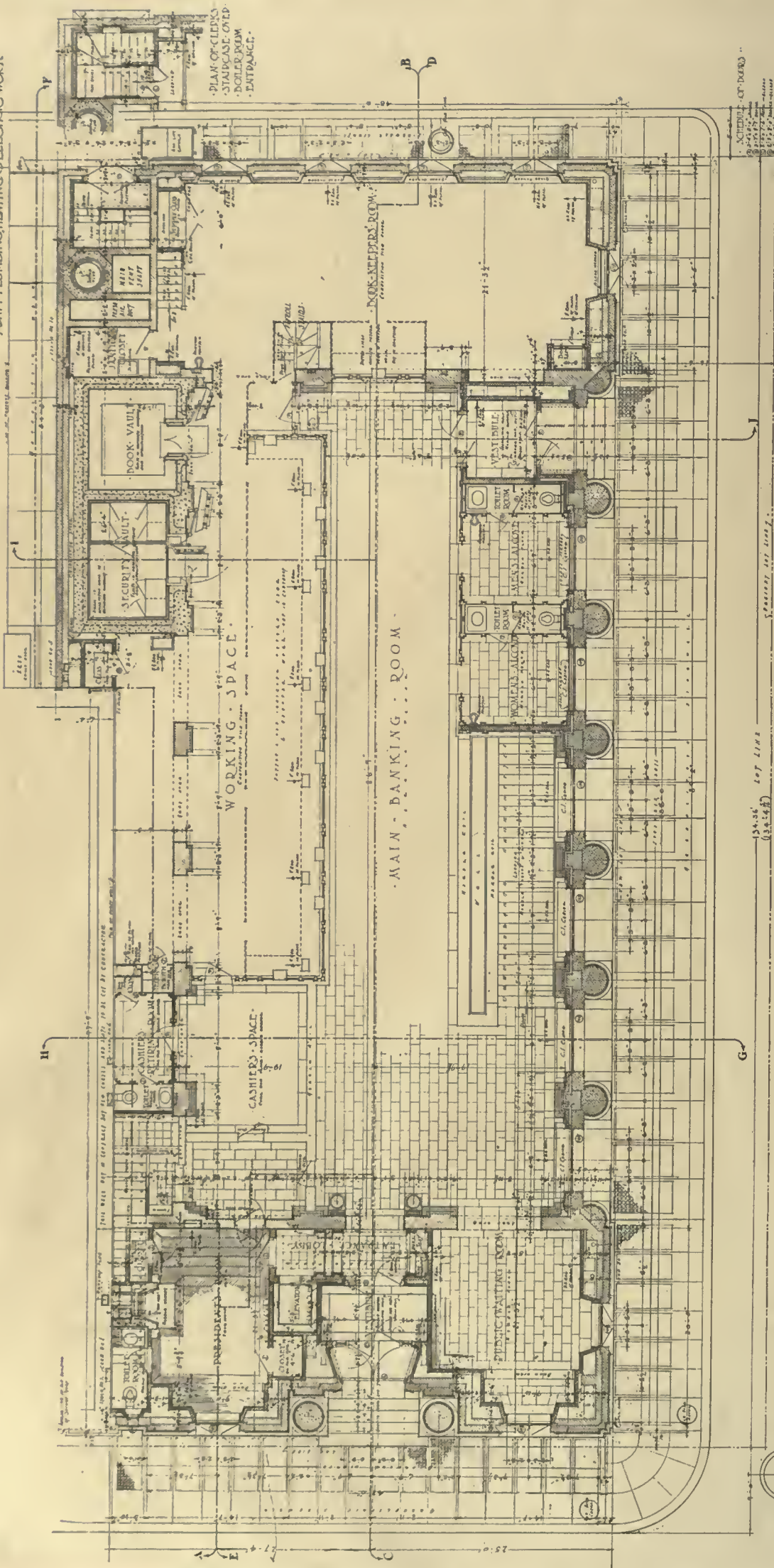


Reproduced at the scale of sixteen feet to the inch

BASEMENT PLAN
MERCHANTS NATIONAL BANK, NEW BEDFORD, MASS.
ADDEN & PARKER, ARCHITECTS

THE ARCHITECTURAL REVIEW

SEE REVISED DRAWING 190
FOR CHANGES IN CHIMNEY & STAIRS
ADAPT PLUMBING, HEATING & ELECTRIC WORK

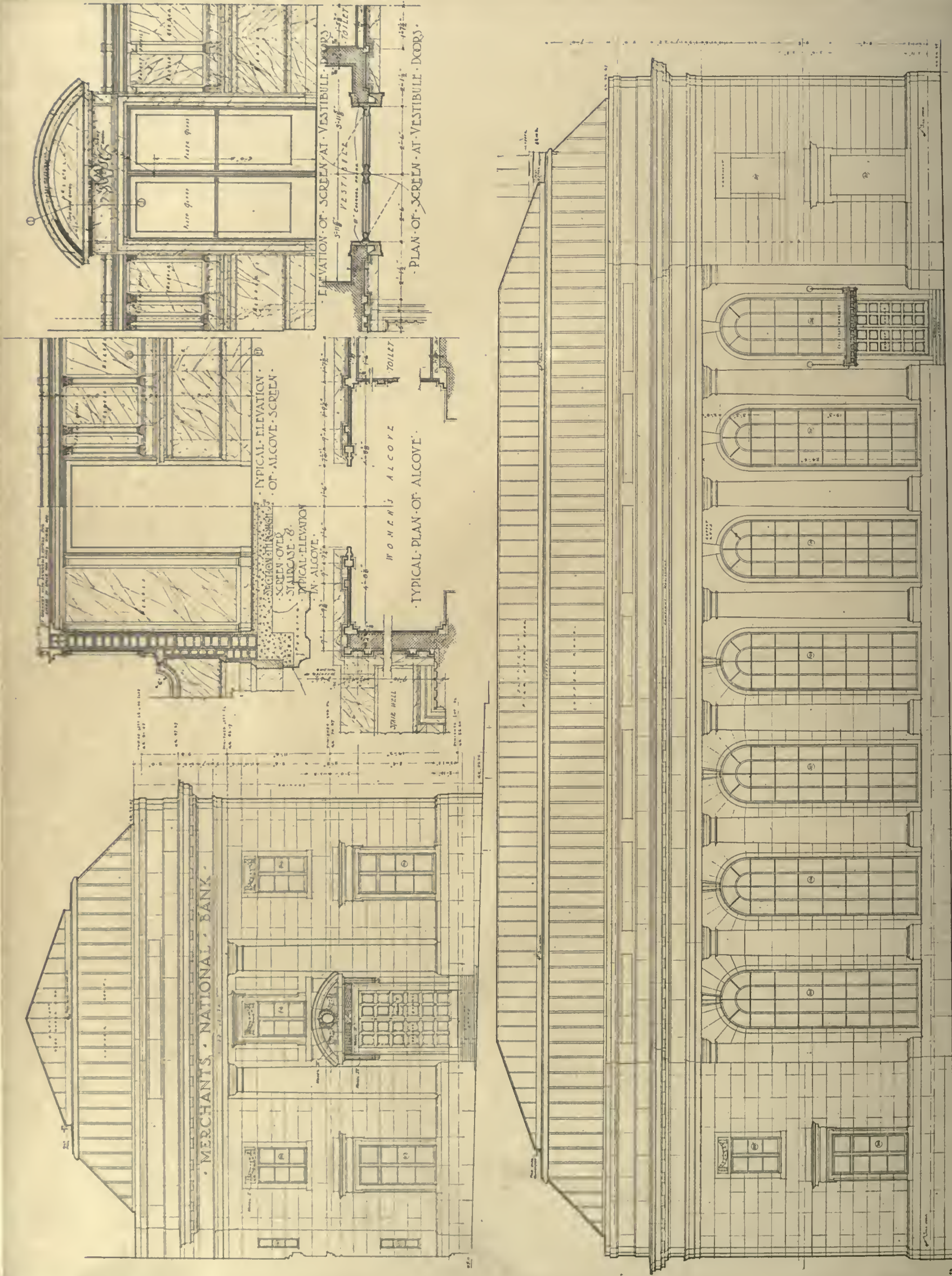


SCHEDULE OF DOORS

NO.	DESCRIPTION	NO.	DESCRIPTION
1	12' x 12' 6" 1/2" Solid Pine	11	6' x 6' 6" 1/2" Solid Pine
2	12' x 12' 6" 1/2" Solid Pine	12	6' x 6' 6" 1/2" Solid Pine
3	12' x 12' 6" 1/2" Solid Pine	13	6' x 6' 6" 1/2" Solid Pine
4	12' x 12' 6" 1/2" Solid Pine	14	6' x 6' 6" 1/2" Solid Pine
5	12' x 12' 6" 1/2" Solid Pine	15	6' x 6' 6" 1/2" Solid Pine
6	12' x 12' 6" 1/2" Solid Pine	16	6' x 6' 6" 1/2" Solid Pine
7	12' x 12' 6" 1/2" Solid Pine	17	6' x 6' 6" 1/2" Solid Pine
8	12' x 12' 6" 1/2" Solid Pine	18	6' x 6' 6" 1/2" Solid Pine
9	12' x 12' 6" 1/2" Solid Pine	19	6' x 6' 6" 1/2" Solid Pine
10	12' x 12' 6" 1/2" Solid Pine	20	6' x 6' 6" 1/2" Solid Pine

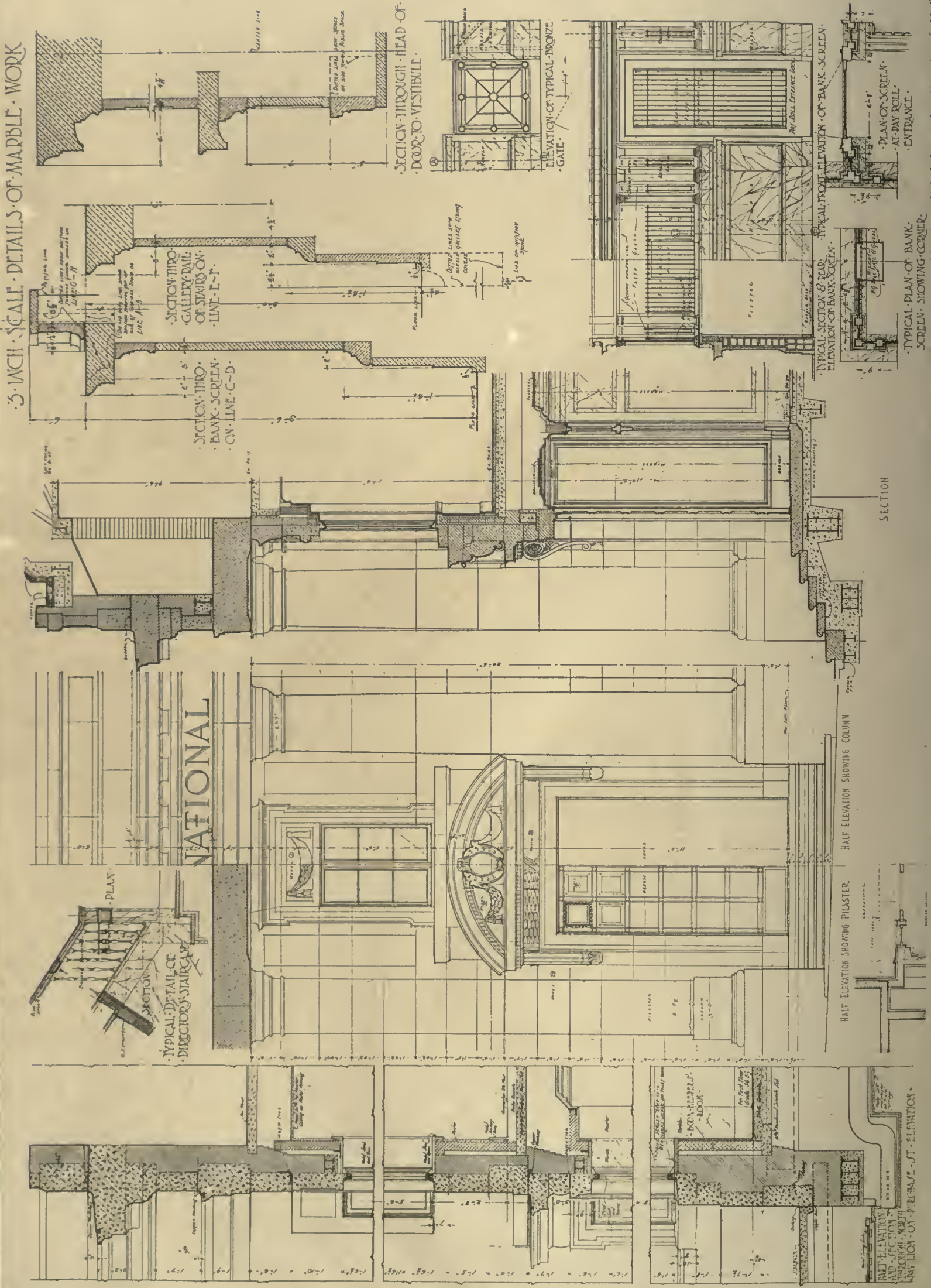
Reproduced at the scale of sixteen feet to the inch

FIRST FLOOR PLAN
MERCHANTS NATIONAL BANK, NEW BEDFORD, MASS.
ADDEN & PARKER, ARCHITECTS



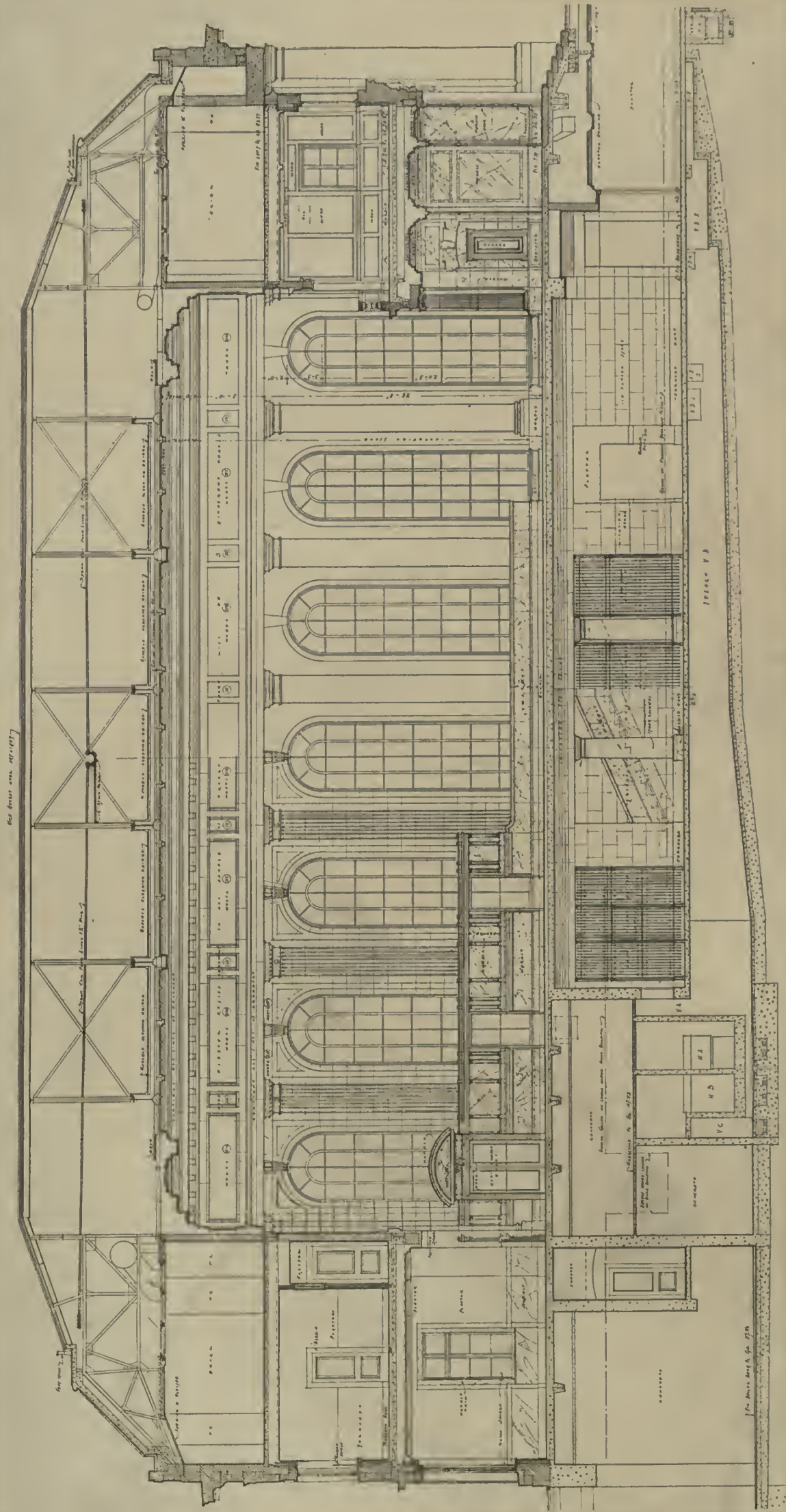
Reproduced at the scale of sixteen feet to the inch; detail portion of the scale of four feet to the inch

ELEVATIONS AND SCREEN DETAILS
MERCHANTS NATIONAL BANK, NEW BEDFORD, MASS.



Entrance and section reproduced at the scale of eleven feet to the inch

Exterior and interior details reproduced at the scale of four feet to the inch; large scale sections at one foot to the inch



Reproduced at the scale of sixteen feet to the inch

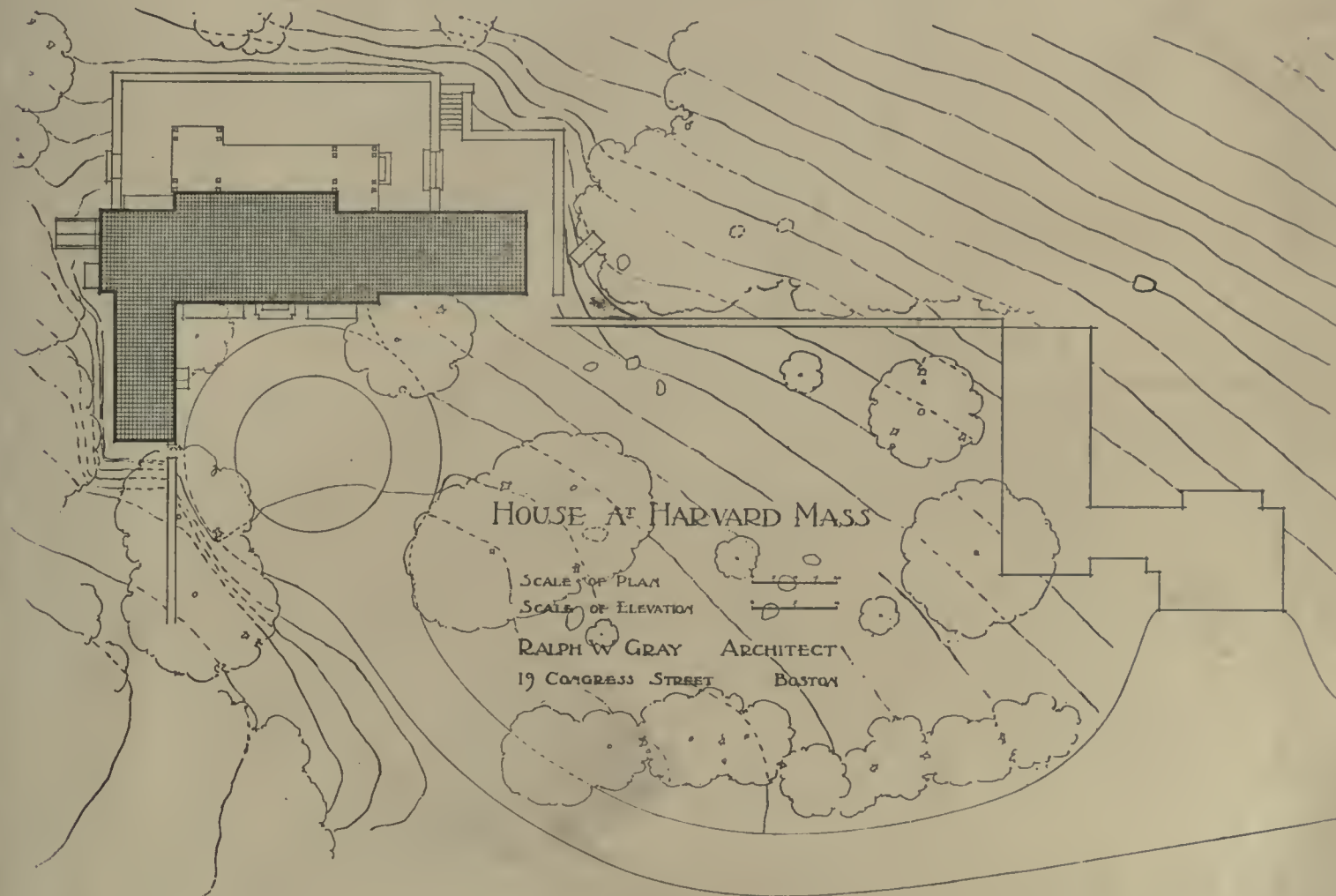
LONGITUDINAL SECTION
MERCHANTS NATIONAL BANK, NEW BEDFORD, MASS.
ADDEN & PARKER, ARCHITECTS

206¹⁰

11
206



— END ELEVATION SOUTH —



— END ELEVATION NORTH —

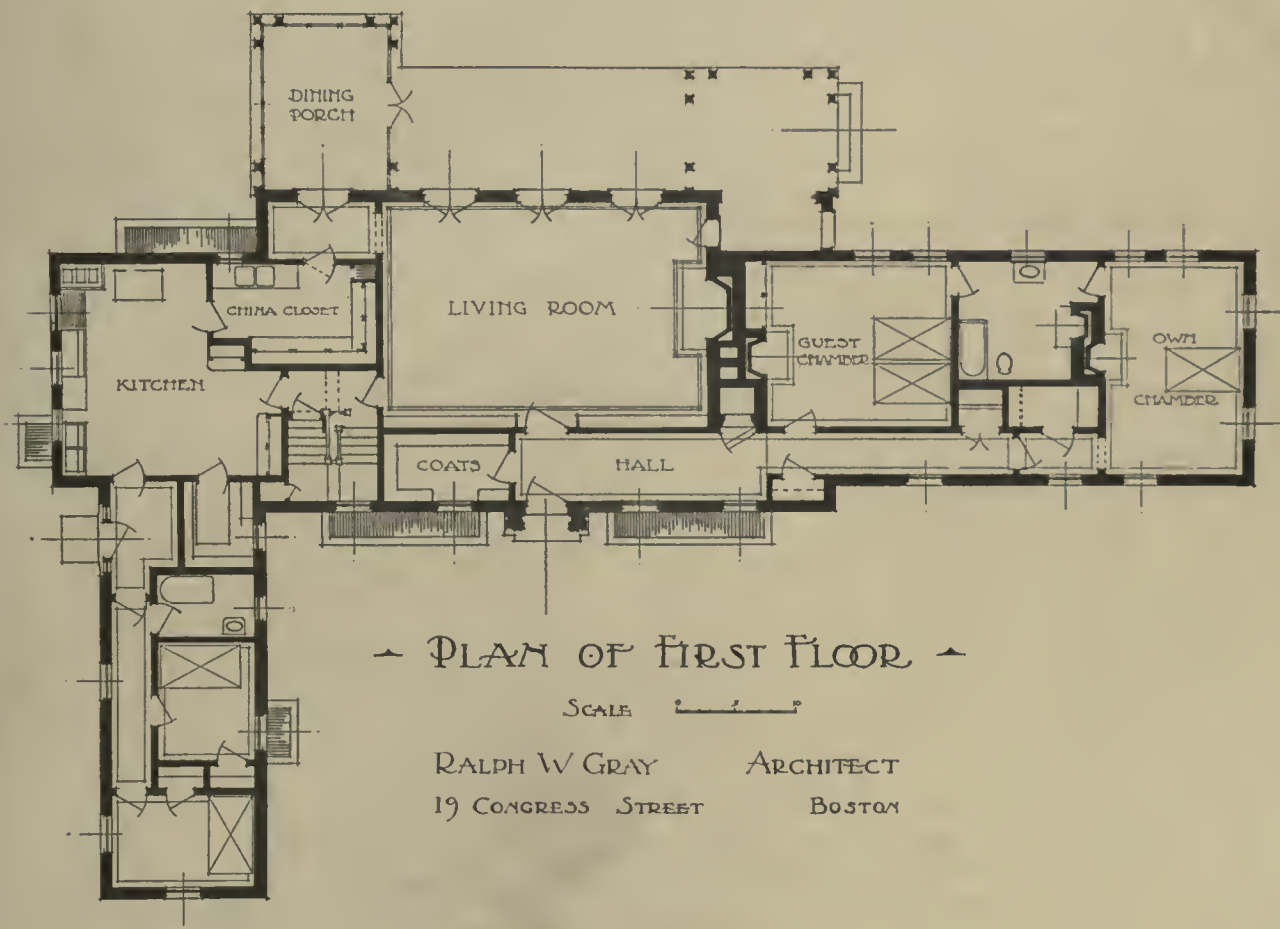
Elevations reproduced at the scale of sixteen feet to the inch; plot plan at the scale of forty feet to the inch

PLOT PLAN AND END ELEVATIONS
HOUSE AT HARVARD, MASS.
RALPH W. GRAY, ARCHITECT

206' 2"



— FRONT ELEVATION EAST —



— PLAN OF FIRST FLOOR —

SCALE 1" = 16'

RALPH W. GRAY ARCHITECT
19 CONGRESS STREET BOSTON



— REAR ELEVATION WEST —

Reproduced at the scale of sixteen feet to the inch



GENERAL VIEW OF BANKING-ROOM, FROM ENTRANCE
MERCHANTS NATIONAL BANK, NEW BEDFORD, MASS.
ADDEN & PARKER, ARCHITECTS

206'4

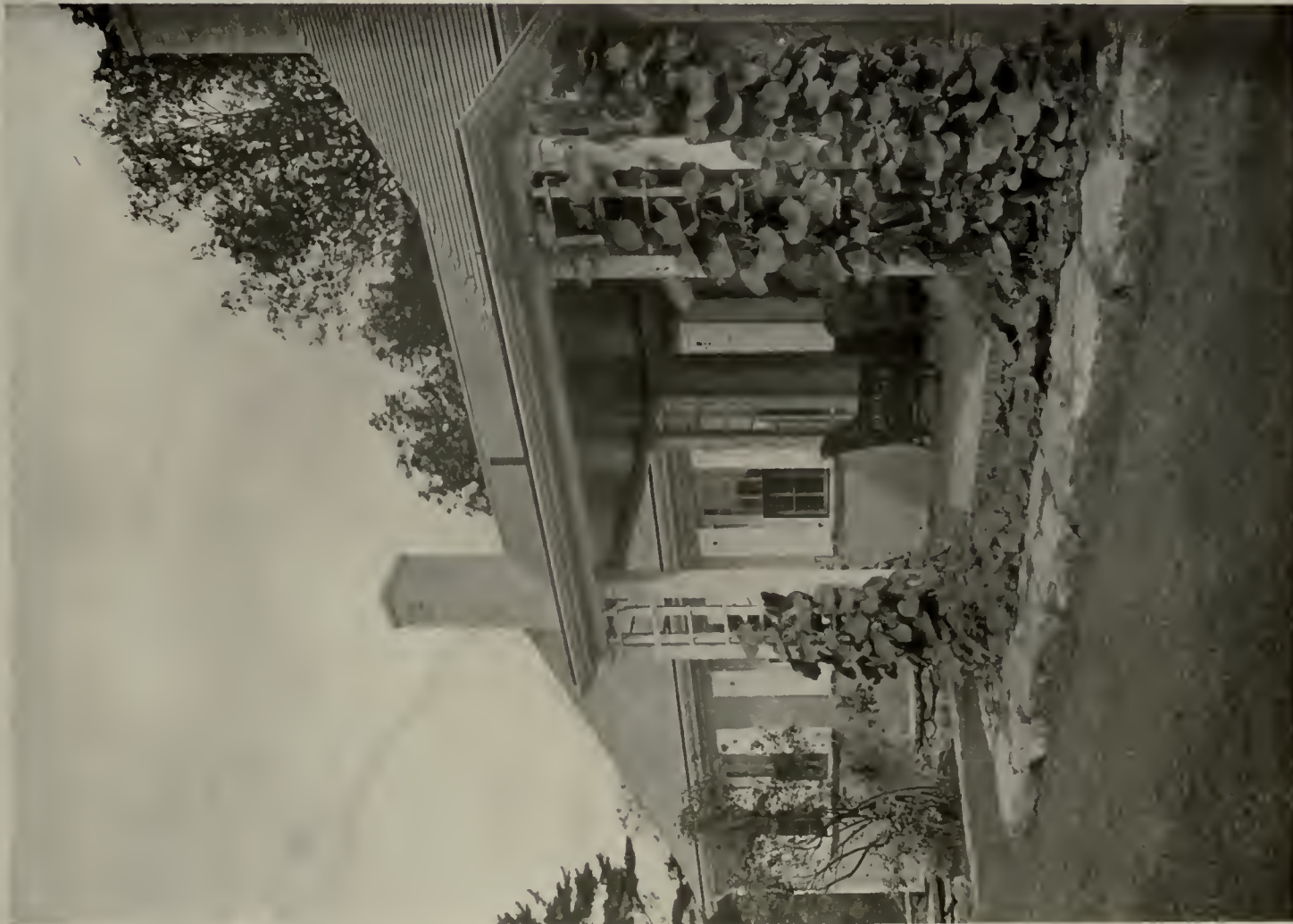


VIEW OF BANKING-ROOM, PRINCIPAL ENTRANCE END



DIRECTORS' ROOM

PLATE IV



COVERED PORCH FROM TERRACE

HOUSE AT HARVARD, MASS.
RALPH W. GRAY, ARCHITECT



VIEW ALONG GRASS TERRACE

206



LIVING-ROOM



DINING-ROOM

PLATE LXII

in both cases have been developed from a very early period in the history of the business. By proper stimulation the architects have been able to secure loyal and increasingly efficient service. With the growth of the organization men have been selected from the ranks who have been especially fitted to head the various departments. Both architects are frank in acknowledging that their success is due largely to the coöperation, alertness, and activity of their subordinates. Before proceeding with the organization charts of firms, it can be said that while a sole proprietor may secure the services of such assistants who may serve him well, yet instances are rare where the same success can be obtained as in the case of a partnership com-

prised of two or more individuals, who not only divide the responsibility between them, but, what is more important, give it the personal attention it demands. The following organizations, as in the case of individual concerns above mentioned, are especially selected. In each case a number of men associated in order to bring together qualities which are as a rule not found in one. In a few years both firms have developed an unusually large practice, and have earned a splendid reputation as clever designers and efficient business men. It is due to such qualities as this that they have been repeatedly favored with large commissions of a monumental and commercial character.]

Fig. 6. Character of Work. This firm, in a few years of practice, has established a record for quantity and quality of commercial work that would be difficult to excel. Among the many buildings credited to them are several that will stand for many years as monuments to this firm and the country.

Description of Functions. In the order as outlined in the above chart each member performs those functions to which he is best adapted. For example: the member controlling the business is regarded as an absolute authority and is always consulted in such matters. The other three members, all especially trained and experienced in design and job management, regulate the assignment of the work in the office so that at all times each member independently controls one or more jobs from the very beginning to the completion of the work. They are assisted by a very capable designing draughtsman, and other men, appointed to supervise the production of drawings and from time to time visit the work in order to see that the details are executed in accordance with the drawings.

The fourth member is regarded as the mechanical brains of the firm and is consulted in all practical points. In addition to such functions he writes specifications, attends to all matters relating to mechanical equipment, does superintending, and in a general way looks after contractors.

Fig. 7. Character of Work. Like the firm above mentioned, this has been established only a few years, and in that time has

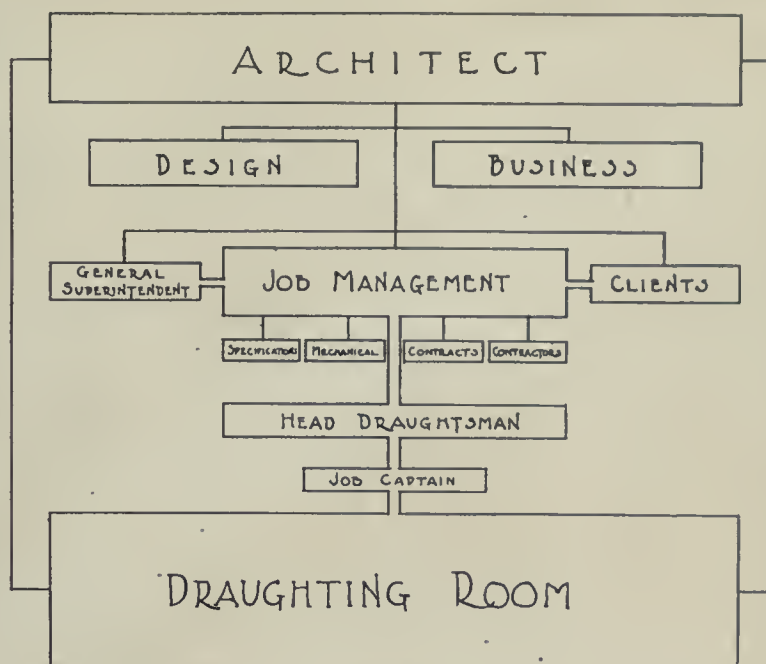


Fig. 8

Much time is given by them in discovering propositions, investigating incidental conditions, solving in advance difficult problems most likely to arise in building developments, and — most important of all — having access to money-markets, where they are in a position to secure the best financial assistance for their clients.

Description of Department Functions. Like many other architects' organizations, this business is departmental in so far as each department head is responsible directly to the firm. It is not necessary to go into any further detail as to the classification of functions, as the chart clearly defines all of the relations governing the organization, but it is interesting to note that, owing to the large amount of work, the job management is under the direction of five or six men who are assigned as many jobs as they are capable of supervising efficiently. These men have charge from the beginning of working drawings to the completion of the building, assuming full charge of all functions as outlined in chart. The firm has found this method an economical one, for by its operation a head draughtsman and general superintendent are eliminated, and at the same time interest and general efficiency are promoted.

Having dealt with the organizations of several prominent offices well known by reputation and doing a large and varied volume of work, the following charts are given as representing more the average of up-to-date architects' organizations.

Of these last two charts, Fig. 8 is representative of the organization of an office controlled and directed by a single individual. In connection with the explanations of the previous charts, any detailed explanation should be unnecessary. Details in its organization would of course necessarily vary according to the kind and size of the work done in the office. The chart shown in Fig. 9 displays an organization typical for a firm composed of two members, one devoting his time to design and office control, the other to the business organization, and — very possibly — also taking general charge of the superintendence of the building and of its construction details.

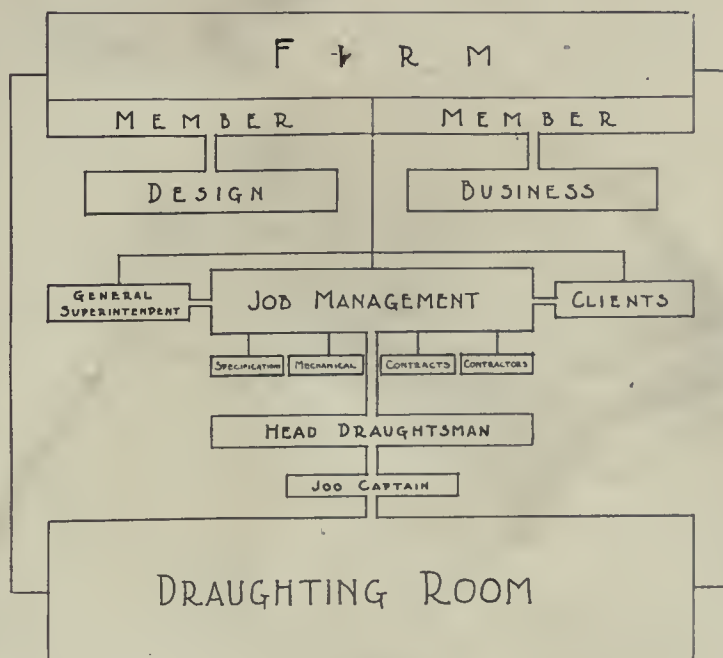


Fig. 9

Advertising in Relation to Architecture

Contributions by Albert Kelsey, Irving K. Pond, and C. A. Whittemore

THE ARCHITECTURAL REVIEW, Boston, Mass.

My dear Mr. Editor:

The subject of your symposium involves far too deep and much too far-reaching principles for merely any offhand reply. In general, however, I feel that there is a strong need for educating the public, and consider it the duty of the better element of the profession, through its organizations and the press, to draw a sharp line of demarkation between scholarly, serious, well-meaning architects who produce distinguished work all the time, and are not purely money-makers, and those "brokers" who thrive by deceiving the rich and influential, and delivering inferior, or at least indifferent, grades of architecture, according to circumstances. By this, I mean there is a class of so-called architects that thrives by working upon the vanity and ignorance of its clients, and augments its profits by having much of its designing done by contractors and sub-contractors. These men are "quacks," and should be shown up.

In short, the better element of the profession unquestionably needs to have its standards and ideals thoroughly advertised, and to that extent I "sincerely believe in the necessity for the profession obtaining a more up-to-date outlook on the problem of advertising."

Believe me,

Very sincerely yours,

ALBERT KELSEY, F. A. I. A.

Mr. Editor:

You have asked for a word from me upon the topic of advertising. I confess that the subject finds me a bit lukewarm. Advertising is a matter of taste — quite as much a matter of taste as is design; in the one case a combination of words — in the other a combination of forms and colors. As to whether the result in either case is in good or bad taste depends on the combination and the underlying motive. Either may be dishonest, and so to be condemned ethically. Either may be insincere and flamboyant, and so to be condemned æsthetically. Personally, it is distasteful for me to advertise — many others are not so constituted. I do not wish to say that another should not advertise; all I seek is that he should be honest with himself and the public, and work no injury to his neighbor. All that the ethics of a profession should be concerned in is as to whether a word or act injures another or interferes with his rights — and this applies quite as much to competitions and job-getting as to advertising and design. Paid advertising may in instances be in comparatively good taste, and free advertising quite otherwise. Space taken by an association or body to inculcate ethical and æsthetic ideals in the minds of the public is space well and commendably used, and the payment for such space is not to be condemned; but the person must not be in evidence, i.e., the presentation should be by the "president" or the "secretary," not by "so and so, president" or "so and so, secretary." This latter gives a president or a secretary unfair advantage over the other members of the body. An architect should be chosen for his ability, and not for what it may be his duty to say for others, or his desire to say of himself — in paid space or otherwheres. When it comes to action by professional societies in the matter of disciplining members, I should advise a certain tolerance and leniency such as is displayed when the member falls from grace — that is, transgresses the canons of æsthetics — in the field of pure design.

Yours very truly,

IRVING K. POND, F. A. I. A.

To the Editor, Dear Sir:

In some of the recent issues of your magazine a most suggestive discussion on the subject of professional advertising has appeared. As this is a matter which cannot be arbitrarily determined, it is indeed a valuable assistance in reaching a solution

of the question to have your pages open to a frank, friendly presentation of ideas.

Individual advertising among architects would undoubtedly create a chaotic condition, especially in the minds of those who wished the services of an architect but who did not personally know any members of the profession.

Regardless of the standing of the architect, and regardless of the work he may have done, there is no possible means as yet devised for the layman to differentiate between the advertisement of the business card of a truly efficient, practical, successful architect and an office boy who has just hung out his shingle, unless the advertiser chooses to illustrate photographs of his executed work along with his business card. If cuts of this character were to have any value to the layman from the standpoint of assisting him to arrive at a decision regarding a contemplated structure, the cuts should of necessity be sufficiently large to give a clear idea of the building — otherwise a small half-tone might be so deceptive as to be of doubtful value.

The insertion of a business card with the names of various buildings constructed, would be all right for purely local work, but would have no effect, in a real-estate enterprise, upon a proposed investor who was not familiar with the buildings enumerated in the list.

The position, then, of presenting individual advertising seems to be almost hopeless from the point of view of giving actual assistance to the real-estate operator in his search for satisfactory architectural services. There is, however, one method which could be adopted with dignity and with benefit, not only to the profession at large but to the world at large — in so far as the world at large is interested in architecture and architectural problems. If the American Institute of Architects should advertise in magazines which would be most likely to reach bankers, real-estate operators, and men interested in building construction, and should offer their services to help out any one desirous of obtaining the status of various architects, it would be a great help. The desired information could be given by the American Institute in a perfectly fair, impartial manner, and would not be detrimental to any of the individual members.

Further than this, if the local chapters and the various societies of architects should advertise in a dignified manner, the layman would be immediately confronted with a source of information whose reliability he could not doubt. Take, for example, the building committee of a small investment company, who are desiring to erect a building of a particular character and are not acquainted with any local architects in whose ability they have sufficient confidence to entrust the commission. Their method of obtaining the information which would help them in arriving at a satisfactory selection of an architect is primarily by interrogating friends who may have erected similar buildings. If, however, it were possible for them to turn to some magazine or paper to which they regularly subscribe, and find in that an advertisement of a society of architects which offers its services to the real-estate operator in the selection of an architect, in the conduct of competitions, and in expert advice, it would seem as though this sort of service might fill a long-felt want and eliminate the possibility of a commission of the kind above noted falling into hands where it would not properly be cared for. The individual members of the profession who are outside of the Society of Architects would not be harmed by it, but would find it more advantageous to belong to such a society; while those members of the profession who would be ineligible to the Society of Architects, by virtue of their moral standard or their lack of sufficient ability, would be placed in a position where their work would be confined to buildings of lesser importance than frequently, under the present method, fall into the hands of incompetents.

Very truly yours,

CHARLES A. WHITTEMORE, A. I. A.

The Architectural Review

New Series, Volume IV, Number 12

Old Series, Volume XXI, Number 12

DECEMBER, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President Henry D. Bates, Treasurer
Frank Chouteau Brown, Editor

Publishing and Subscription Office
144 CONGRESS STREET, BOSTON

Advertising Offices

ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK
58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

PLATES

PLATES CXIII—CXVIII.—MERCHANTS NATIONAL BANK BUILDING, NEW BEDFORD, MASS. (PLANS, ELEVATIONS, SECTIONS, AND DETAILS) — ADDEN & PARKER, ARCHITECTS.

PLATES CXIX, CXX.—HOUSE AT HARVARD, MASS. (PLANS AND ELEVATIONS) — RALPH W. GRAY, ARCHITECT.

THE Fiftieth Convention of the American Institute of Architects has passed. Its acts and its impressions alone remain. Upon the mingled verdict of these only can its value be estimated in the future. Its acts, be they positive, negative, or "neutral,"—that word that has so strangely come to have a new meaning in all the Americas!—must remain equally to affect all members of the Institute in the future; unless, indeed, they may next year be again modified or rescinded. Its impressions—diverse and conflicting, as always—will linger only in the minds of those in attendance, until slowly smudged from their memories by the inexorable finger of Time.

As a matter of record, it should first be stated that the ticket prepared by the administration was elected to office as follows: John Lawrence Mauran, *President*; C. Grant La Farge, *First Vice-President*; W. R. B. Willcox (Seattle), *Second Vice-President*; W. Stanley Parker, *Secretary*; and D. Everett Waid, *Treasurer*. The three new Directors are Burt L. Fenner, New York; William B. Faville, San Francisco; and Thomas R. Kimball, Omaha. The following members were advanced to "Fellow": Chester H. Aldrich, F. L. Ackerman, Prof. A. D. F. Hamlin, of New York City; Edwin H. Hewitt and Frederick M. Mann, Minneapolis; Benno Janssen, Pittsburgh; Geo. W. Maher, Chicago; W. Stanley Parker, Boston; E. L. Stewardson, Philadelphia; Waddy B. Wood, Washington; Ion Lewis, Portland, Ore.; and Leon Coquard, Detroit. Arthur K. Porter, of Yale, and William J. Wilgus were elected to Honorary Membership.

The entire spirit of this convention was undoubtedly considerably affected by two factors—both new to recent gatherings. There was first in evidence an unusual democracy of feeling, engendered in part by the large numbers in attendance at these sessions,—the total must have come near to two hundred, or nearly double the number present in Washington last year!—and perhaps somewhat to be attributed to the mid-western locale itself. This must also have been increased by the invitation extending the benefits of attendance at the sessions to members of the profession outside the ranks of the Institute itself. And there was next to be noted a certain repressed spirit of enthusiasm, that evidenced itself every now and again—but most especially at the final untangling of the coil that seemed possessed to confuse the issue of making the Octagon into a permanent memorial to Charles F. McKim by means of a new endowment fund, to the raising of which the convention pledged itself with complete unanimity and apparent satisfaction. And no inconsiderable part of this enthusiasm resulted from the great sense of relief

that the "old guard"—whose ranks were notably lessened on this occasion by the absence of many familiar faces—experienced when they finally realized that, for the first time in years, they were to be asked to go over the committee reports *once* only in business session, instead of the over-tiresomeness and triple reiteration practised on this routine work in recent years.

It was this Octagon motion that also came in for the greatest amount of discussion on the floor, in the course of which the wishes of the convention became so evident as finally to clarify the situation so that definite action could be taken. Unfortunately, so much cannot be said for other subjects and other sessions. The "Whitewash" resolution of the Committee on Public Information, while challenged by the more clear-sighted, was nevertheless finally railroaded through without the greater portion of those voting realizing its full purport. Exactly the reverse with the report of the Committee on Education. The practical difficulties of the course proposed by the committee were here recognized, and the convention was in this case prevented from rashly advertising its own ignorance, as in the other instance. Both these subjects will later be discussed more fully on this page.

That present-day epidemic of "Wilsonitis"—a state of vacillating indecision—to which the conventions of the Institute have long been prone, came also to the fore on one or two other occasions; especially in discussing a uniform law for the "licensing" or "registering" of architects. While there are two sides, and many difficulties, to this problem, it is yet one on which the Institute should have definite convictions—and not be afraid to express them! "Benevolent neutrality," the phrase officially remitted to express the Institute's attitude on this important question, was later expressed more tersely and clearly, in current vernacular, by a speaker from the floor, as "finding a clear way out!"

The entire—and, last year, the much vexed and vexing—problem of the Chapter "inter-relations" was this year rapidly and easily handled through the convention's almost instant acceptance of the changes in By-Laws and Constitution proposed by Mr. Frederick H. Perkins' committee, to which the question of changing the means of selecting names of Fellows was also referred, along with some other minor revisions. The two outstanding and dominating addresses of the sessions were easily those that occurred on Thursday evening, when Mr. R. Clipston Sturgis and Mr. Grant La Farge delivered their broad, polished, and wittily coruscating papers on education.

AT precisely the same time that Representative Frear of Wisconsin was opening the fight in Congress at Washington against the public buildings bill appropriating some \$35,000,000 for expenditure on public buildings, the session of the convention devoted to the consideration of the Report of the Committee on Government Architecture was held in the Hall of Representatives in the Minnesota State Capitol at St. Paul.

One of the few definite policies proposed this year was there presented. Although no one of these suggestions was new or revolutionary, they were yet so insistently featured as to suggest that perhaps the Institute was at last prepared to attack this hydra-headed problem with the money, time, system, and intelligence needed to conquer even its outermost obstacles—most of these elements having in the past been notably lacking when attacking this well-established privilege.

It was stated that the Institute was prepared effectively to protest this bill, and to prepare and push a substitute measure for a commission of "experts" (not members of Congress!) to lay out a building program for public buildings, taking these expenditures out of the hands of Congress and placing them in a new Bureau of Public Works—or even in a section in the long-desired Department of the Fine Arts, with a Cabinet officer at its head. Unfortunately, no method of selecting or appointing even this "Commission of Experts" to investigate and report back to Congress was considered or suggested in the reports. The judicious have as yet no assurance that the orotund and sounding phrases in which these sentiments were delivered contain any more determination or knowledge than of yore. The need is great; the opposition fully entrenched; the opportunity beckons—even the public shows signs of, at last, *beginning* to be aroused!

(From "The Architectural Record")



House of S. S. Hinds, Pasadena, Cal.
Marston & Van Pelt, Architects

(From "The Architectural Record")



House of E. D. Speck, Grosse Pointe, Mich.
Albert H. Spahr, Architect

THE *Architectural Record* for November continues with Mr. Bach's articles upon "Church Planning in the United States," and "Books on Colonial Architecture," both of which are interesting. Of the specially illustrated articles upon recent work, the first relates to three Connecticut country houses by Hunt & Hunt. Two of these houses, those of Mr. Fisher and of Mr. Robins, are built of field stone, or seam-faced granite, with very large mortar joints, raked well back, that is, it is a type of rubble which is undoubtedly harmonious in color with the surrounding landscape, and demands a broad treatment of surface and of detail. But it does not demand so many different varieties of openings as are used in these houses, especially in that of Mr. Robins. The third house, that for Mrs. Florence Marion, is of the chateau type, and has a rather bewildering grouping of motives in its sky-line. The South Shore Country Club at Chicago, by Marshall & Fox, is very ample, has an excellent *parti-pris*, and an attractively spacious grand promenade in the interior, but the details lack interest and distinction. The brief sketch of the little Chateau des Grotteaux is a very acceptable addition to the list of chateaux on the Loire. Two long, low, half-timbered houses, one at Pasadena, by Marston & Van Pelt, the other at Grosse Pointe, Mich., by Albert H. Spahr, are of a distinctly English type which is picturesque. The first of these is less striped than the other, and therefore less mannered. Excessive use of the timber verticals, even in Speke Hall, becomes dry and formal. The Pasadena house has excellent interiors. Lewis Hobart's

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The Architectural Record")



Hall, House of S. S. Hinds, Pasadena, Cal.
Marston & Van Pelt, Architects
(From "The Architectural Record")



House of Thomas Driscoll
Lewis P. Hobart, Architect

house for Thomas Driscoll is refined, carefully studied, simple and attractive, and very well detailed.

The *Western Architect* for October is the Detroit number. Detroit is a great and growing industrial center, and a number of the large manufacturing plants are shown, notably those of the Ford, the Chalmers, and the Continental Motor Companies, and the Diamond Manufacturing Company, none of which is any better or any worse than hundreds of other similar plants throughout the country. Albert Kahn has, indeed, distinctly attempted to improve the appearance of these buildings, but the results fall short of the possibilities. These buildings, from the necessity of large openings for lighting, have developed into pavilions, merely, of vertical supports, floors, and roof. Of these factors, those which warrant

the strongest expression are the verticals and the roof edge, at the termination of the building. This is substantially the same construction scheme which produced classic architecture (excepting that there are more stories than one) — a treatment of the cornice or crown of the structure and of the tops of the verticals, where piers or columns support said cornice; the panels between the verticals at each story to be kept secondary. There are numerous brick cornices of which examples occur in the plains of Lombardy which would crown the building well, instead of the bald uninteresting termination of walls now in use, and would give light and shade, and avoid the dry dulness so prevalent. The group of sky-scrapers shown in the view of Circus Park indicates the wise adoption of architectural treatment upon the first three stories and upon the

(From "The Architectural Record")



House of H. J. Fisher, Greenwich, Conn.
Hunt & Hunt, Architects

(From "The Architectural Record")



South Shore Country Club, Chicago, Ill.
Marshall & Fox, Architects

(From "Architecture")



Post-Office and Court-House, Denver
Tracy, Swartwout & Litchfield, Architects

(From "The Western Architect")



Frederic H. Pease Auditorium, Ypsilanti, Mich.
Smith, Hinchman & Grylls, Architects

(From "Architecture")



Post-Office and Court-House, Denver
Tracy, Swartwout & Litchfield, Architects

final upper stories of buildings of this character, leaving the intermediate stories plain; but in every case, excepting that of the Michigan Central Station, by Warren & Wetmore, of New York, the bands of horizontal shadow separating integral parts of the design are not sufficiently strong. The building of the Detroit City Gas Company, by John Scott & Company, is interesting in conception. The Frederic H. Pease Auditorium, Ypsilanti, Mich., by Smith, Hinchman & Grylls, has a good entrance façade. The Detroit Athletic Club, by Albert Kahn, is well designed. Detroit has some excellent residences by Albert Kahn, Chittenden & Kotting, George E. Graves, Richard H. Marr, Preston, Brown & Walker, George D. Mason, and C. Howard Crane. The People's State Bank, by Donaldson & Meier, and the Municipal Court Building and the Christian Science Church, by Smith, Hinchman & Grylls, are scholarly, well-studied buildings.

Architecture for November is principally devoted to the United States Post-Office and Court-House, Denver, Colo., by Tracy, Swartwout & Litchfield. As the writer was one of the jury which awarded this building, his views may be somewhat prejudiced, but this seemed then, and, having been completed, seems to be now, one of the distinguished Government buildings and the best of the post-offices. It is finely designed, thoroughly studied, detailed with restraint, dignity, and admirable scale, both as to exterior and interior. Compare the quality of this design with that of the Massachusetts Institute of Technology. Mr. Swartwout's article upon the Doric Order is delightfully sane, demolishes with good sense a lot of vagaries of etymologists and archaeologists, and approaches the subject from the standpoint of a man who knows the natural sequence of constructive changes in form, caused by change of material and influenced by tradition. Incidentally, no theory seems quite satisfactory for the origin of the echinus. In Nepaul, huts with wooden posts carrying plate and rafters have, at times, between the top of the vertical and the board upon it under the plate (abacus), a bag of sand to ensure even bearings. Very tem-

porary and ephemeral structure, but capable of establishing a traditional form. This is admittedly a far-fetched derivation of the echinus. *Architecture* also illustrates the Young Men's Christian Association Building in Greenwich, Conn., by M. L. & H. G. Emery, which is well detailed. It is a little unfortunate to huddle an adaptation of Bramante's little tempietto between two pedimented porticoes, no matter how well they are detailed. Two excellent houses are illustrated, one at Plainfield, N. J., by Marsh & Gette; the other at Kew Gardens, L. I., by Walter McQuade. Mr. Swartwout, in his description of the Denver Post-Office, is justifiably frank in his criticism of the action of the Government in selecting a poor site for a monumental building, and in declining to have an accomplished architect design interior fittings.

Richard Franz Bach is an indefatigable writer, and he is also an excellent writer, penetrating his subject, presenting it directly, without diffusiveness or pedantry, and with a broad and catholic knowledge. His articles upon "Foreign Artists in French Furniture Design," in *Good Furniture*, we have constantly noted. Now he writes on "The Dome of St. Paul's," in *The Brickbuilder*, in an equally interesting way. The second article by Aymar Embury, II., "From Twenty-Third Street Up," illustrates the district between 42d Street and 50th Street, south and north, and Park Avenue and Broadway, east and west. This district includes a great deal of the work of Warren & Wetmore, such as the Grand Central Station, the Biltmore, the Yale Club, the Dreerick Building, the Ritz-Carlton; York & Sawyer's Postal Life Building, at 5th Avenue and 43d Street; the admirable Hampton Shops Building, on East 50th Street, by Rouse, Goldstone & Steinman, of which we have already spoken; Carrère & Hastings' Black, Starr & Frost Building; and various other apartments, business buildings, and clubs. This is, without doubt, a district which includes the most thoroughly built and carefully designed collection of buildings in the world—buildings which have made commercialism wear the mantle of art, and which have set a high stand-

(From "Architecture")



House of T. R. Van Boskerck, Plainfield, N. J.
Marsh & Gette, Architects

(From "Architecture")



Young Men's Christian Association Building
M. L. & H. G. Emery, Architects

(From "The American Architect")



House of E. E. Bartlett, Amagansett, L. I.
W. L. Bottomley, Architect

ard of achievement, possessing dignity and character without either eccentricity or poverty of design. The remainder of the plates show three brick houses, — one at Locust Valley, L. I., by Kenneth Murchison, and two by Murphy & Dana, at Bristol and at Weston, Conn. Mr. Hamlin's articles upon "Decorative Plaster Work" continue, with the work of the Renaissance Period.

The American Architect of November 1 illustrates a service group of cottages, estate of Amos D. Carver, Locust Valley, L. I., which has a good deal of charm. The November 8 number illustrates the New Mount Sinai Hospital, Cleveland, Ohio, a perfectly uninteresting building, poorly set upon its site. The issue of November 15 illustrates a house for E. E. Bartlett, at Amagansett, L. I., by W. L. Bottomley, which in its uncompromising simplicity would answer the description of the house of David's uncle in "Kidnapped." Probably the surroundings will soften its asceticism. J. A. Schweinfurth's article upon "Nantucket Revisited" is interesting. The November 22 number is devoted to Victor J. Klutho's Immaculate Conception Convent and Chapel, Ferdinand, Ind. This is reminiscent both of Lombardy and the work of Vaudremer. Massively conceived, with an excellent *parti-pris*, lacking mouldings in its bases and balustrades, and a little heavy-handed here and there, it still has strong architectural character and dignity, and is crowned by an admirable dome. The cloister is especially good. Lansing, Bley & Lyman's Buffalo Tennis & Squash Club Building is very

(From "The Brickbuilder")



Doorway, House at Bristol, Conn.
Murphy & Dana, Architects

(From "The Brickbuilder")



House of William H. Davidge, Weston, Conn.
Murphy & Dana, Architects

(From "Architecture")



House of H. M. Green, Kew Gardens, L. I.
Walter McQuade, Architect

(From "The American Architect")



Immaculate Conception Convent and Chapel, Ferdinand, Ind.
Victor J. Klutho, Architect

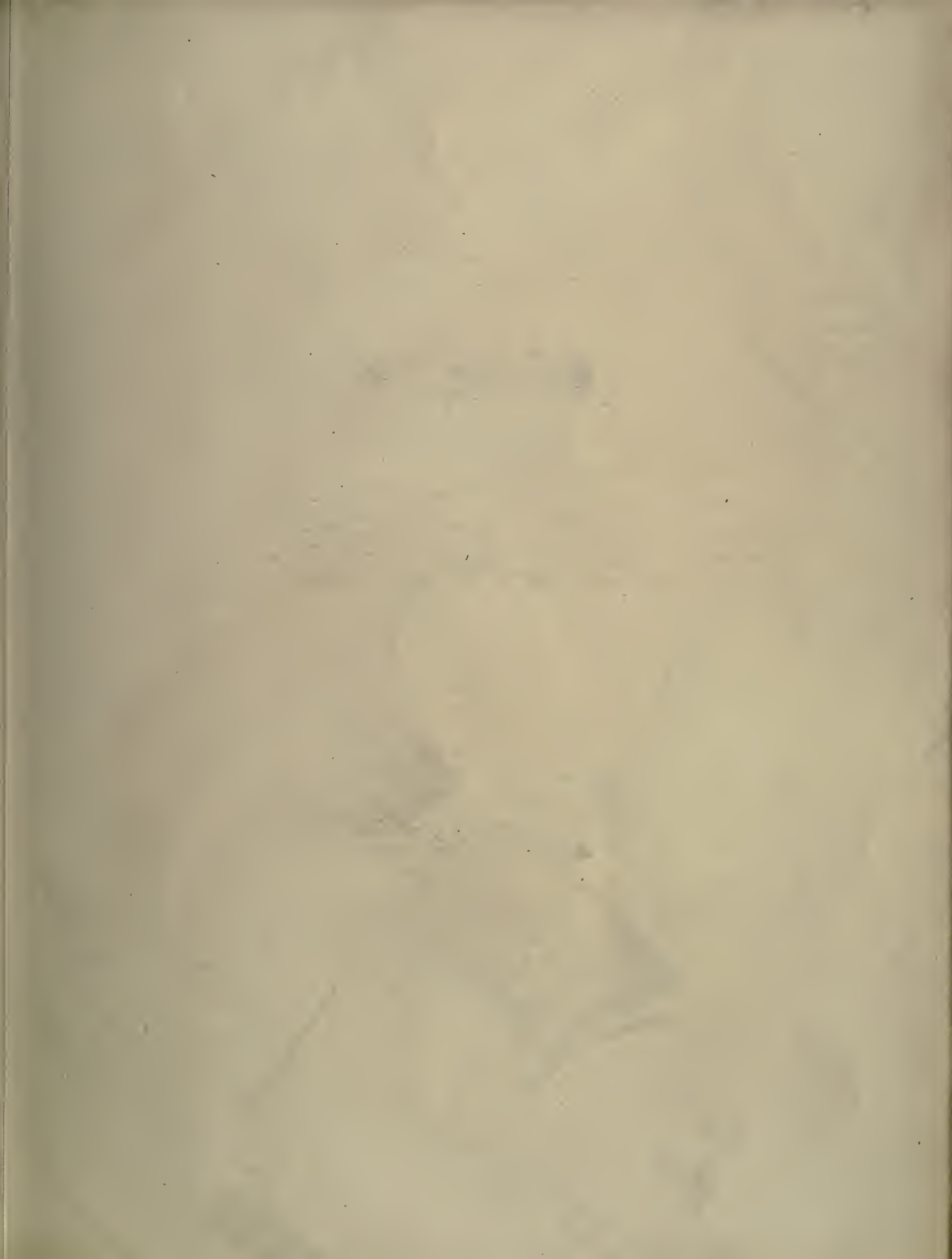
good indeed. In the issue of November 29 apartment houses are illustrated, in most cases none too good, excepting Mr. Platt's Astor Court Apartments, of which we have already spoken; a two-apartment house by Garber & Woodward, Cincinnati, Ohio; and Pine Grove Apartments, Chicago, by John Nyden.

Good Furniture for November is especially rich in articles upon Decorative Work. The editor, William Laurel Harris, contributes "Famous Engravers of the Eighteenth Century in France," and the "Current News and Comment." Mr. Harris traces the gradual invasion into, or, perhaps better, the expansion of, the realms of the painter's arts by the seizing of the opportunity for reproduction offered by the printer's arts, and the increased patronage resulting from the multiplication of works of art; he also shows that engraving upon copper and etching became accomplishments for courtiers, as in earlier days embroidery had been for women, and that the aristocracy of France stimulated the forms of art which now enter the most humble dwellings. The article by Messrs. Eberlein and McClure upon "Processes of Furniture Painting," in its condemnation of crudely painted furniture, is very satisfactory reading. Having disposed of this rubbish, they go on to work of real merit,—Italian, French, English,—finally giving examples of the possibilities of the Biedermeier style, when conservatively and intelligently used. Mr. Bach continues his admirable selection of illustrations of Riesener's work and of Louis XVI examples. The illustrations of interiors continue to be excellent.

(From "The American Architect")



Buffalo Tennis and Squash Club
Lansing, Bley & Lyman, Architects



P Tech A		Architectural review. N.S. v. 4(1916)		143384	
DATE		NAME OF BORROWER			

University of Toronto
Library

DO NOT
REMOVE
THE
CARD
FROM
THIS
POCKET

Acme Library Card Pocket
LOWE-MARTIN CO. LIMITED

